LEARN TO *Love your lettering*
p. 68

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COLLAGE MIXED MEDIA | ARTISTIC DISCOVERY

JANUARY/FEBRUARY 2013 • ISSUE 46

THE **BUCKET LIST** ISSUE

18 art TECHNIQUES to cross off your list

ENTER THE **COLORFUL WORLD** OF
Donna Downey
p. 28

solder**SIMPLE** shadow boxes
p. 44

Go ahead…embellish a bit

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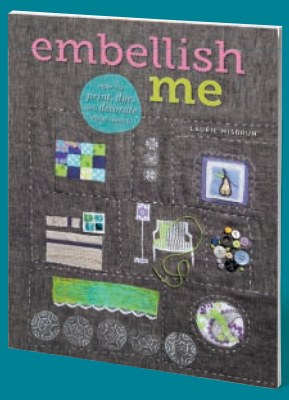

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Happy New Year mixed-media friends!

Are you ready for a new year full of fingers covered in gel medium and bits of found text on the floor?

We hope you'll try to cross all 18 of these items off your list:

- Try a new book form. (page 16)
- Make an art slideshow. (page 18)
- Give Back! (page 20)
- Learn to make your own jewelry. (page 22)
- Start keeping a sketchbook. (page 24)
- Try encaustics. (page 34)
- Play with resin. (page 38)
- Start with solder. (page 44)
- Get stitchin'. (page 48)
- Spread some plaster. (page 52)
- Create free-motion style. (page 56)
- Get organized in style. (page 60)
- Master color mixing. (page 64)
- Learn to love your letters. (page 68)
- Experiment with screen printing. (page 72)
- Make more transfers. (page 76)
- Enter a Reader Challenge. (page 87)
- Make more time for art. (page 95)

We are so excited about 2013 and all the new things that we'll be learning together. To kick things off, we've put together our very first Bucket List issue. We expect that this will become a collectors' issue for many of you.

If you've been wanting to try any of the techniques featured in this issue, these are the projects and tasks to try. We asked some of the best mixed-media artists around to show our readers how to get started, get further, and try something new.

If you think of anything else you'd like us to add to *the list* this year, make sure to stop by clothpaperscissors.com, Facebook.com/ClothPaperScissorsMag, or Twitter at @CPSmagazine and let us know.

Here's to a creative-ful 2013!

Jenn

Jenn Mason
Editor

By Yvonne van de Grijp

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Cover art by Joanne Sharpe

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who did this?

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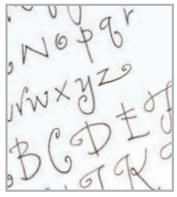
Jen Cushman is a natural storyteller who found mixed-media art 12 years ago and never looked back. She is drawn to the imperfect, funky, quirky, artsy, and the authentic. Her latest book, Making Metal Jewelry focuses on basic metalworking skills and mixed-media jewelry techniques. Jen is the Director of Education and Marketing for Susan Lenart Kazmer ICE Resin®.
jencushman.com



Lisa Engelbrecht is a lettering artist and instructor who passionately pursues lettering of all types on a variety of surfaces. She teaches workshops and classes internationally and specializes in lettering on fabric, experimental lettering, and the creative process. Lisa is the author of the best-selling book, Modern Calligraphy and Hand Lettering. Her DVD, Lettering on Fabric is available at shop.clothpaperscissors.com and on her website.
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Elena Lai Etcheverry is a mixed-media artist and the founder of Charity Wings, non-profit organization for artists and crafters who want to raise awareness through art and creativity. In 2013, Charity Wings will open an Art Center in southern California to inspire and serve the art community and other non-profits.
charitywings.org

Tina Koyama left a 20-year career in corporate communications to make more time for art. She has a master's degree in creative writing. A mixed-media visual artist since 2002, Tina didn't start drawing until 2011. See her explorations in sketching on her blog.
tina-koyama.blogspot.com

Jane LaFazio, a full-time artist since 1998, truly believes she is living the life she was meant to live. In that time, she has cultivated a wide range of skills as a painter, mixed-media and quilt artist, art teacher, and blogger. She teaches workshops online and at art retreats internatonally.
janelafazio.com

Joanne Sharpe is a nationally recognized artist, licensing designs to the craft, fabric, and giftware markets. She is well known for her whimsical art, her distinctive hand lettering, and her use of bold colors. Joanne resides in Rochester, New York, with her husband, four grown 20-something kids, three Bengal cats, and a golden retriever.
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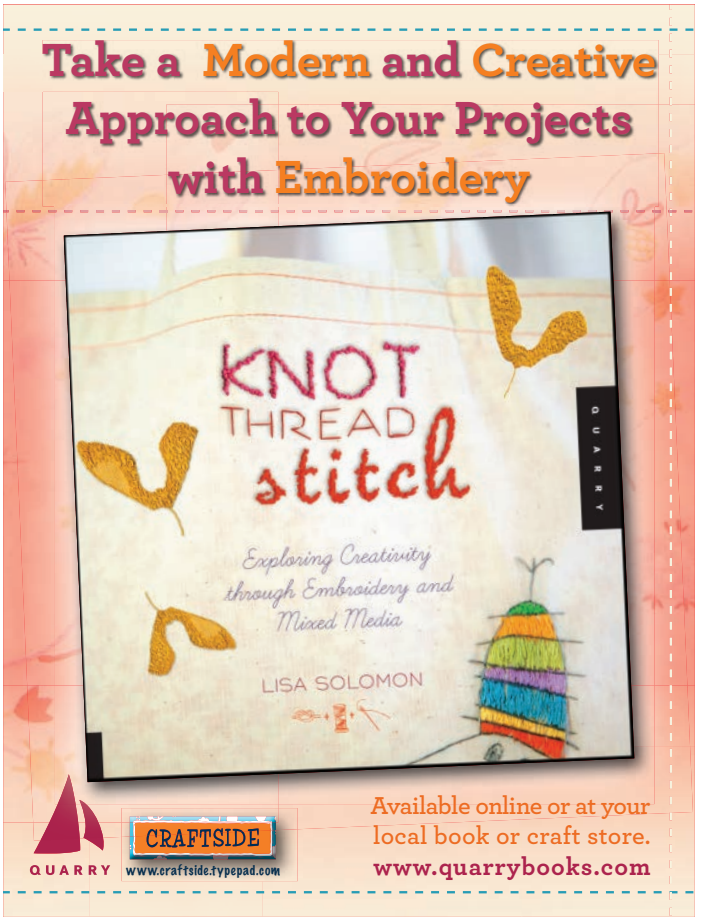
Nikki Smith is a self-taught, successful entrepreneur and artist who has bitten the fruit of art and never glanced back. Follow this mother of two on her many sinfully delightful bouts of creativity on her blog.
booksmithstudio.com



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happy tweets

Swell 24.7:
"My first issue of @CPSmagazine arrived. #happiness"
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I enjoy wet felting and needle felting, and I work large and small, but the title of the Felted Wonders challenge inspired me to work on the smallest scale ever for me. The challenge was great fun and really did, well, challenge me to work in new ways. It inspired me, too.

Harriet Skinner

Editor's note: Harriet was the lucky winner of the Felted Wonders challenge, winning a Deluxe Felting Machine by Simplicity® in this first sponsored challenge for Cloth Paper Scissors.

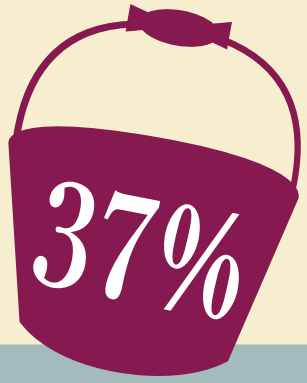
It's nice to have family and friends like my work, but it's a great validation to have the "outside world" interested. When I was young, I had a teacher who told me I had no artistic ability and I took it to heart. It's only in the last five years that I have been listening to my heart and creating art again. I want to thank you very much for considering my work for publication in the Felted Wonders challenge.

Irene Stoss

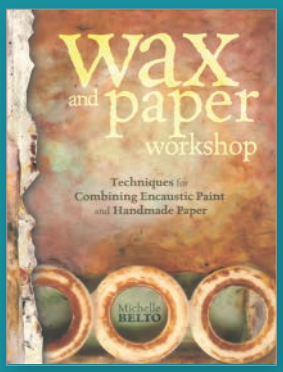
facebook CHATTER

Which of these three items are on your Art Bucket List? Learn more about encaustics, getting published, or start keeping a sketchbook?

37% of our Facebook friends say they want to learn more about encaustics.



LATEST BOOK



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35%

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35% want to start keeping a sketchbook.

35%

6%

And 6% want to add all three items to their art bucket lists.

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More Fabric Art Collage

64 new techniques for mixed media, surface design & embellishment

By Rebekah Meier

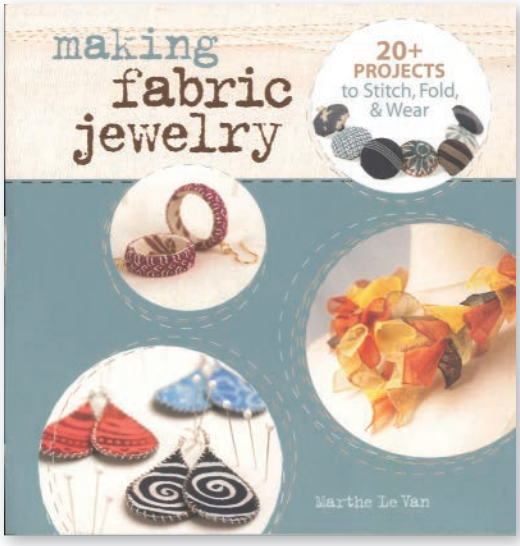
C&T Publishing, 2012

120 pp., Paperback

$27.95

Review by Barbara Delaney

If you enjoyed Fabric Art Collage by Meier, you'll want to take a look at this sequel. Sixty new surface-design techniques will keep you busy creating with everyday objects, new products, and a variety of materials. There are seven projects for fun and inspiration. Learn about tools and supplies; resists, paints, and washes; texture mediums; alternative materials; embellishments; and more. The projects include a canvas fiber collage, mixed-media tapestry, fiber mosaic, a painted wall quilt, and several simple books. Whether you're new to mixed media or a veteran, More Fabric Art Collage has the information and visual inspiration to get you on the road to discovery and creativity.



Making Fabric Jewelry

20+ projects to stitch, fold, and wear

By Marthe Le Van

Lark Crafts, 2012

144 pp., Paperback

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Review by Jenn Mason

Fabric and—resin, iron-on photo transfer sheets, wire, felt, fiberfill, cardboard, old sweaters, index cards, and beads. These are just a selection of the mixed-media materials present within the pages of Making Fabric Jewelry. In this book of lovely photographs and clear instructions, Le Van does a wonderful job of presenting fun and colorful jewelry projects that look amazing but are still accessible to the reader. Whether your specialty is in fabric, jewelry, or assemblage, you'll be able to appreciate and apply these design lessons to your own personal style to create one-of-a-kind wearable pieces of art.

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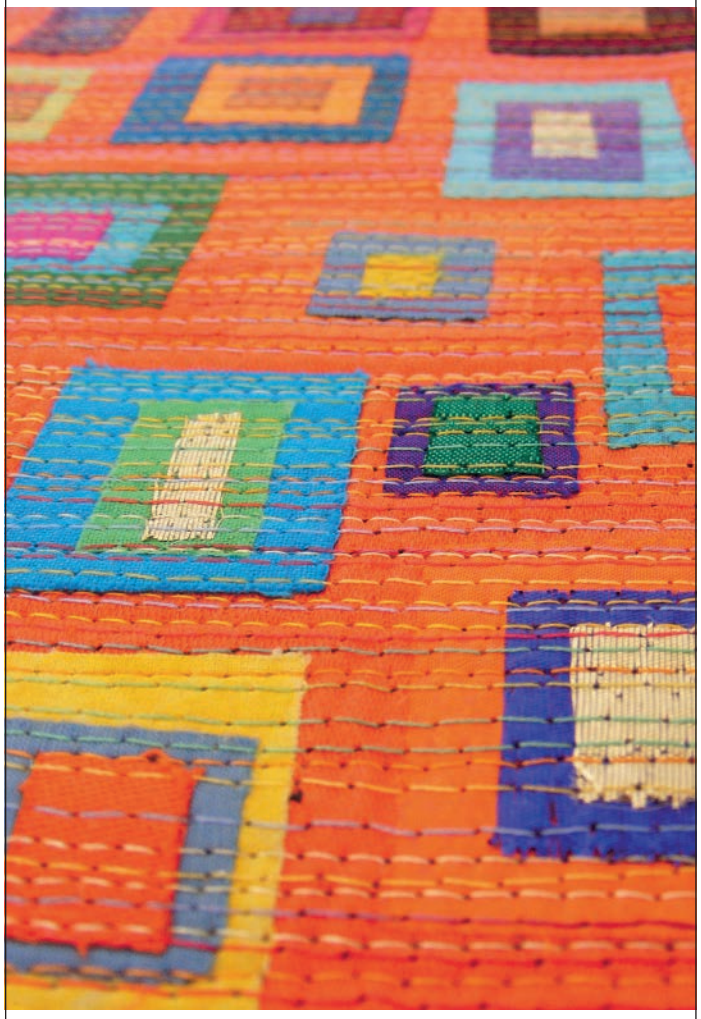

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Vibrant Quilt Collage: A Spontaneous Approach to Fused Art Quilts
Bethan Ash
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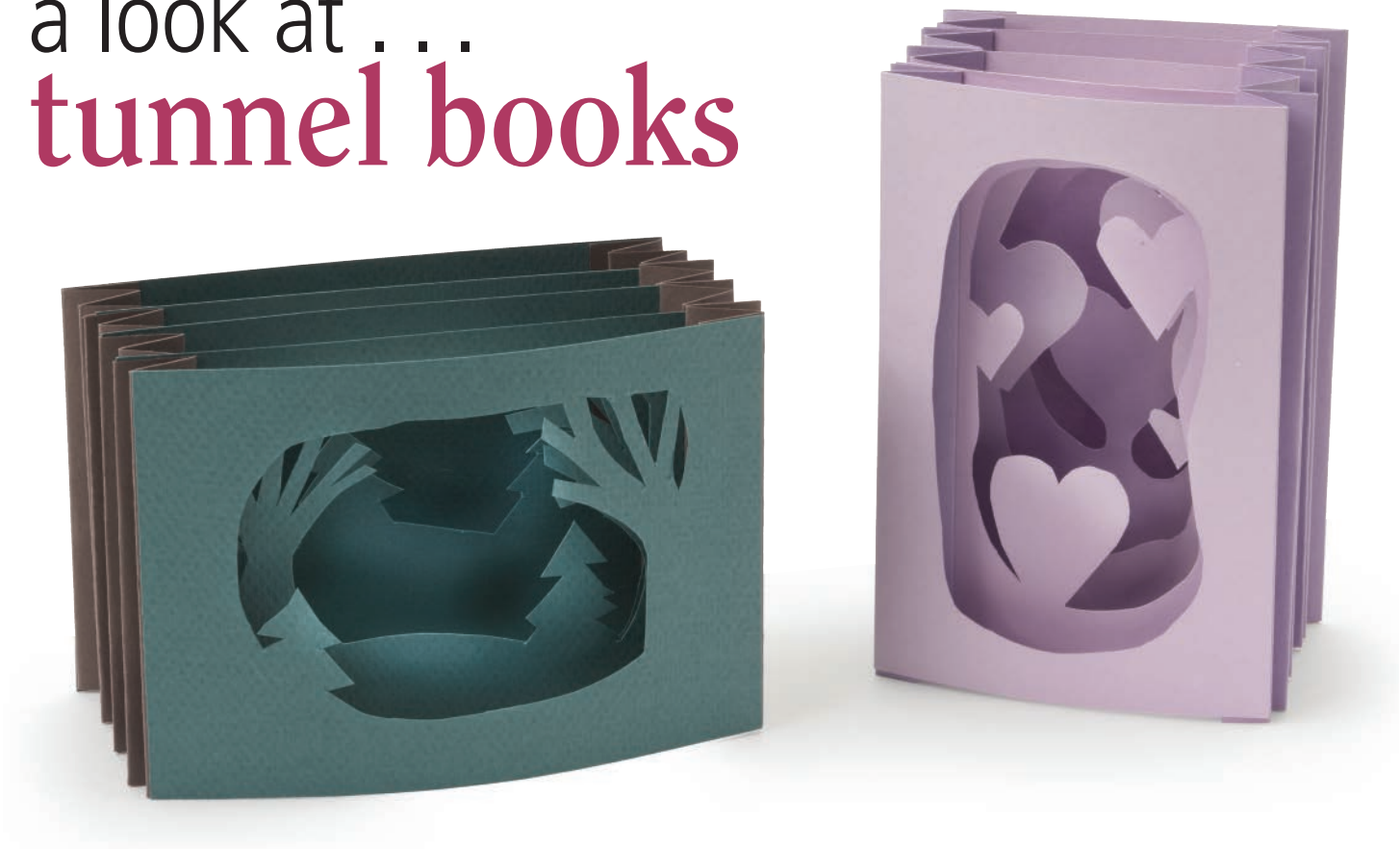
a look at . . .
tunnel books



The tunnel book is a fun alternative to standard book making. Each creation sets the stage, whether literal or abstract, and engages the viewer as an audience member rather than a reader. Try your hand at one of these creations and enter our Reader Challenge (Page 87).

create the sides

1. Cut 2 pieces of paper as tall as you want the finished tunnel book and at least twice as long as the desired book depth.

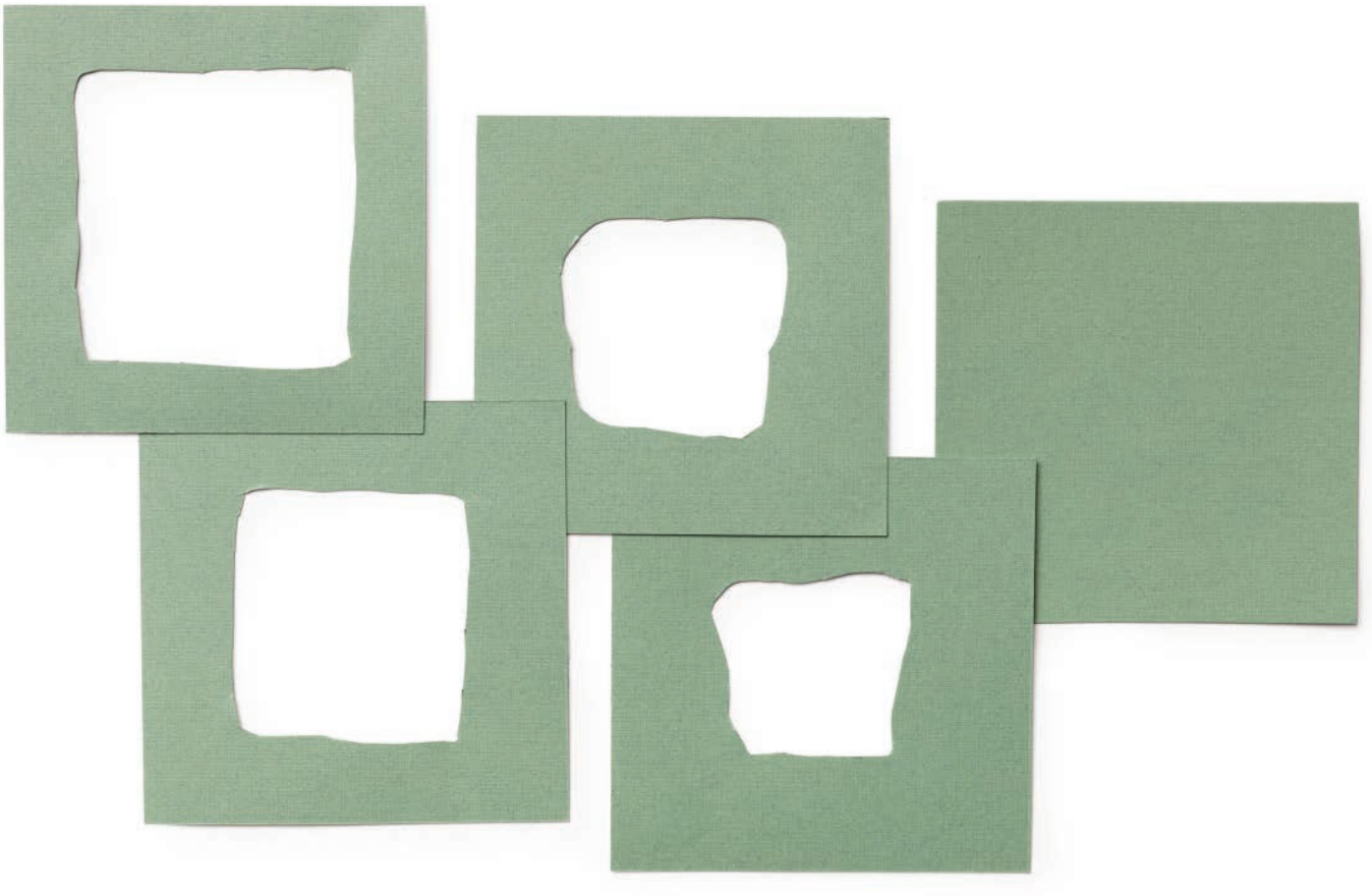
note: If you want exact measurements, play with pieces of scrap paper to determine your own customized pattern pieces.

2. Fold the long strips of paper accordion style.

tip: To fold an accordion with the most accuracy, start by folding the paper in half and then fold each of those halves in half again. Continue in this manner until the entire strip is folded, reversing the folds when necessary.

build the scene

1. Cut at least 4 panels for the pages of the book. I used 5 panels for each of these two examples. The last panel in the book is traditionally uncut, providing the backdrop for the book.



2. Starting with the first page of the book, cut or tear a large hole leaving a frame of paper around the edge.
3. Place this frame face down on a second page and trace the opening lightly with a pencil.
4. Using the pencil line as a guide, draw a design with a slightly smaller opening just inside the first pencil line, add any decorative elements (I used trees and hearts.), and cut along the new pencil line.
5. Place the second page face down on a third piece of paper and repeat the above step.
6. Repeat steps 4 and 5 until all but the last page have been traced and cut. Usually the position of the cut-out elements (top, middle, bottom) varies from page to page so that all of the elements can be seen front to back.

put it all together

The accordion-folded sides should be facing each other with the end panels pointed towards the center of the book.

1. Glue the backdrop to the last panel of both of the accordion sides.
2. Glue the second-to-last page between panels 5 and 6, creating a sandwich.
3. Skip 2 panels and then add the next page, making another sandwich by inserting the second page between the next 2 panels. Continue until you have all the pages glued in place with the cover on the front of the book.

note: If you'd like to add more pages you simply need to add more panels to the accordion-folded sides. This can be done by gluing two accordion sides together to make them longer.

GETTING technical

Create a Video Slideshow of your Photos

A video slideshow can be a great tool to showcase your artwork or photography. This article uses Windows® Live Movie Maker to turn a collection of photos into a sophisticated movie montage with music. It's free and easy.

Photos by Nikki Smith

getting started

note: Windows Live Movie Maker (WLMM) is only for PCs. An equivalent and inexpensive software for Macs is iMovie, though the instructions to use it will be slightly different.

1. Open Windows Live Movie Maker, then choose **Add Videos and Photos**, select the image file, and click **Open**. Repeat to import all of the images for your video. Alternatively, you can select all and import them.

note: Using WLMM, it's important that the images you plan to use are saved on your local hard drive rather than on a shared network.

2. Re-arrange the sequence of the images, if desired. Just click on an individual thumbnail and drag it to a new position.

3. Under the **Home Tab**, choose an **Auto Movie Theme** from the panel at the top. As you mouse over each theme, a preview of your movie will show you the effects. I like **Pan and Zoom** near the bottom of the list. *(Figure 1)*

4. A dialog box will open asking, "Do you want to add some music now?" Click **Yes**. (If you do not see this dialog box, click on **Add Music** at the top.)

5. Select a music file from your computer and click **Open**. (See Free Tunes for music download options.)

6. In the right panel, you'll see that a title frame has been added to the beginning of your video and a credits frame added to the end. Double-click on the **My Movie** text beneath the title thumbnail. In the **Video Preview Area** on the left, change the wording of the title as desired. Click and drag on any of the corners of the text box to change the size of the title, or on the edges to move the title. *(Figure 2)*

7. With the **Title Editor** still active, click on any of the options in the **Effects** panel at the top to give the title some flare. (I love the **Cinematic – Burst 1**.) *(Figure 2)*

8. Repeat Steps 6 and 7 for the **Credits Panel** at the end of your movie. Be sure to credit any music used in your video.

9. Optionally, right-click on any panel you do not wish to keep and choose **Remove**.

10. Click **Save Movie** (under the **Home Tab**) and select a size setting such as **For Computer**. *(Figure 3)*

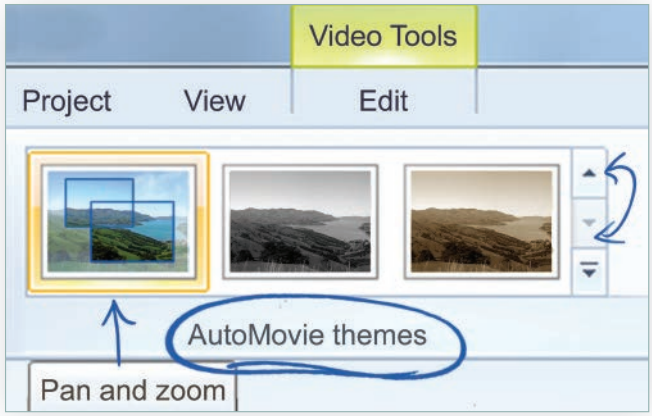


Figure 1

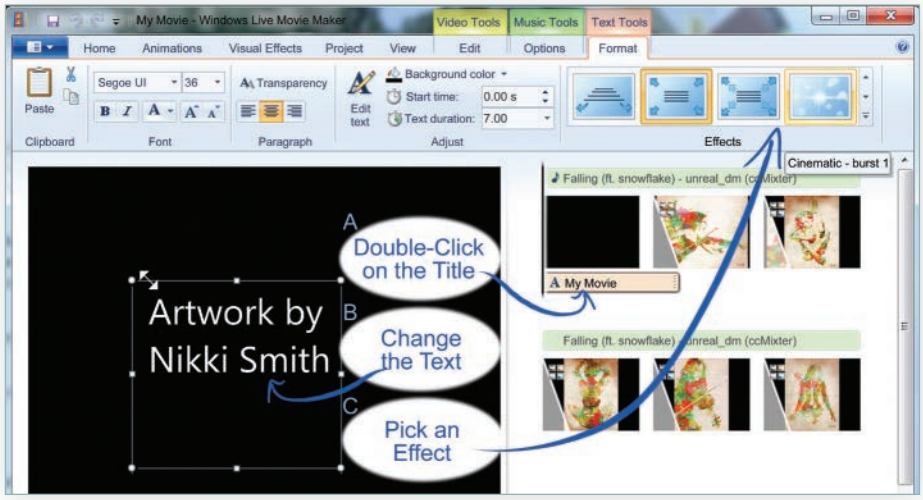


Figure 2

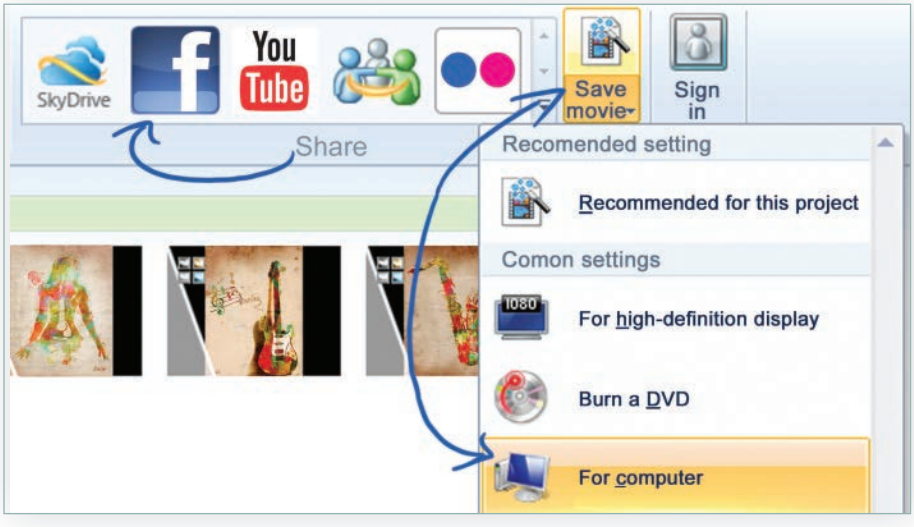


Figure 3

free tunes

Free music sources for videos:

- **dig.ccmixter.org** (no "www") Creative Commons Music
- **Musopen.org** Public Domain Music

tip: Download the music, or try right clicking to save the music file to your computer.

- **YouTube AudioSwap** A free tool within YouTube.com to change the soundtrack on your uploaded videos. Pick from YouTube's library of approved music.

11. Use the **Share** buttons in WLMM to publish the video directly to popular sites like Facebook, Google Plus, and YouTube. You can also go to YouTube.com and manually upload your video file and embed it on your website using YouTube's sharing tools.

This is just one of many ways to create a video to promote your artwork. If you don't have Windows Live Movie Maker, check out these fun video creation websites: Animoto.com, OneTrueMedia.com, SlideMotion.com, or Stupeflix.com.

Editors' note: Upload a link to share your video at clothpaperscissors.com. **bit.ly/readervideos**

more online

Watch Nikki's sample slide show at bit.ly/smithslideshow1 and her how-to slide show at bit.ly/smithslideshow2.

3
GIVE BACK

ARTISTS GIVE BACK

BY elena lai etcheverry

We all know that just looking at a piece of art can often lift your spirits and bring a smile to your face. Art *can* make a difference. CLOTH PAPER SCISSORS asked me to share with you how art can do just that. In this ongoing column, you'll meet charitable groups and individuals who help others through art. The first organization is Girls Love Mail (GLM), a non-profit, founded by Gina Mulligan.

If you would like to nominate a charity that is doing mixed-media art for a good cause, please email me at **Elena@CharityWings.org**. I would love to hear about them.

Gina is a breast cancer survivor. On her website she writes, ". . . not until I was diagnosed with breast cancer did I understand that a few words on paper were more than just a keepsake. A handwritten letter is a gift with the ultimate power to heal."

This realization led Gina to start a movement to bring back the art of the handwritten letter, the simplest form of art, and help others at the same time. Along with several volunteers, Gina collects and distributes handwritten letters to women who have been diagnosed with breast cancer. Imagine getting a packet full of printed information and terminology that you are about to understand all too well, and then, in the midst of the fear and shock, you find a little gift of love. That is what GLM is about.

Join this special movement of hope and encouragement. Write a letter and/or create encouraging artwork that will fit inside a 4¾" × 6½" GLM envelope. GLM volunteers will place your gift into the packet of information that newly diagnosed breast cancer patients receive.

In 2012, Girls Love Mail set a goal to collect a mile of mail—5280 letters! This year they want to surpass that and, with your help, they can. Send your handwritten letters of encouragement or small piece of art to:
Girls Love Mail
2330 E. Bidwell Street, Suite 200
Folsom, CA 95630

Whether it's a note penned in beautiful calligraphic script or one written in crayon by a child, the handwritten letter is always going to be one of the simplest and most beautiful gestures. Visit the GLM website: **girlslovemail.com**.

Girls Love Mail

Above: Volunteers for Girls Love Mail
Left: Cardmaker Reach Out

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Find complete details online at
www.CreateMixedMediaRetreat.com

THE mixed-media METALsmith

Pliers

BY jen cushman

Photos by Jen Cushman

Welcome to the debut column of The Mixed-Media Metalsmith where you'll learn some basic jewelry-making and metalworking skills. As a mixed-media artist, you know how cool it is to play with new techniques to create wonderful, colorful, unique artwork. It doesn't matter if your primary medium is stitching, art journaling, or collage because with a few basic metal skills, all of the above can be incorporated into wearable art jewelry.

Like most mixed-media artists, I love tools. In each issue, I'll introduce a jewelry tool or tools, show how they are used, and make a project you can easily replicate. I began with earrings because, well . . . who doesn't love earrings? Also, once you learn wire-wrapped connections, you can make earrings from stamped images on mica, fabric scraps, buttons, resin paper, handmade clay beads, or a zillion other mixed-media materials. Let's get started.

MATERIALS

- Head pins, base-metal silver, 2 (I use head pins with little balls on the end.)
- Tin charms, 2 (I used precut heart-shaped repurposed tin charms from Trinket Factory.)
- Pliers: round-nose, chain-nose, and flat-nose (I prefer Eurotool pliers, and I buy them from jewelrytools.com.)
- Jump rings, base-metal silver, 2
- French ear wires, 2 (I recommend sterling silver ear wires. Though they're more expensive, very few people have allergic reactions to sterling.)

optional

- Wire cutters
- 20-gauge wire

directions

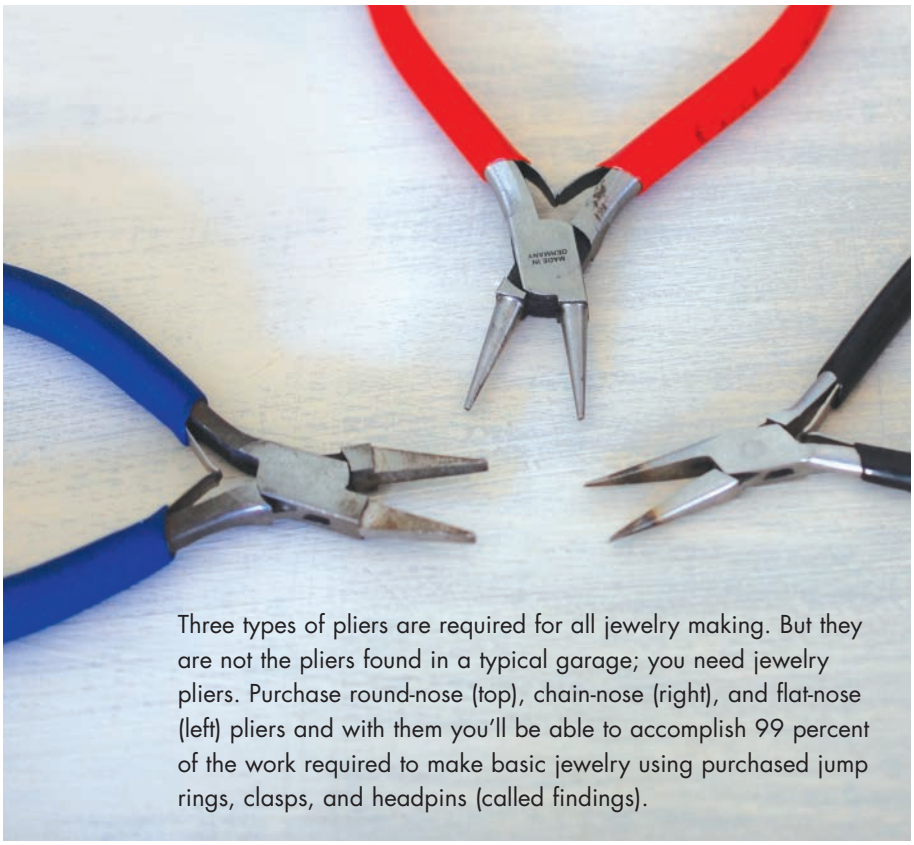
1. Take a headpin and thread it through the hole in the tin charm. *(Figure 1)*

note: You can use a 2" piece of 20-gauge wire rather than a commercial headpin, if you prefer.

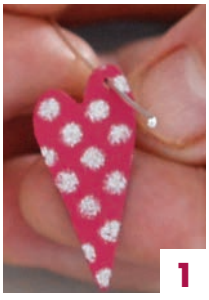
2. Place one side of the round-nose pliers on the head pin about ¼" above the top of the charm hole. Hold the threaded headpin in the pliers with your dominant hand and use your other hand to make a loop over the round shaft of the pliers, crossing the wire near the end of the pin. *(Figure 2)*

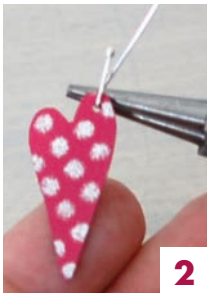
3. Use the chain-nose pliers to wrap the crossed wire around the remaining wire (where the loop is formed). Continue wrapping the wire until it's tight against the wire loop, creating a wire-wrapped loop. *(Figure 3)* The ball on the end of the headpin can either be snipped off with wire cutters or left on as a nice detail—a look I prefer.

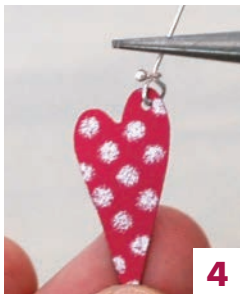
4. Grasp the head pin ¼" above the loop with the round-nose pliers. *(Figure 4)*

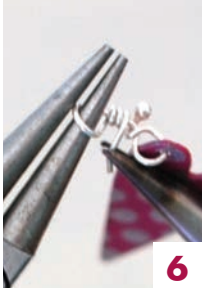


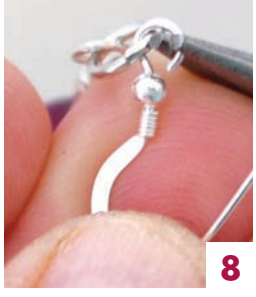
Three types of pliers are required for all jewelry making. But they are not the pliers found in a typical garage; you need jewelry pliers. Purchase round-nose (top), chain-nose (right), and flat-nose (left) pliers and with them you'll be able to accomplish 99 percent of the work required to make basic jewelry using purchased jump rings, clasps, and headpins (called findings).











5. Wrap the upper part of the head pin around the shaft of the pliers, to create a loop. *(Figure 5)*

6. Hold the round-nose pliers in your non-dominant hand and use the chain-nose pliers to wrap the remaining wire around the open space between the loops. *(Figure 6)*

7. Using the chain-nose and flat-nose pliers, open a jump ring by placing the pliers on either side of the jump ring and gently *twisting* the ring open. *(Figure 7)* Do not *pull* the jump ring apart, as that causes the ring to become misshapen and it will be difficult to realign.

8. Thread the jump ring through the wrapped loop of the charm. Use both pliers as before to gently twist the jump ring closed, aligning the ends perfectly with each other. Be sure there is no gap.

9. Use the round-nose pliers to open the simple loop at the bottom of the ear wire and thread the jump ring through the loop. Use the chain-nose pliers to close the loop over the jump ring. One earring completed. *(Figure 8)*

10. Repeat Steps 1–9 for the second earring.

Meet Jen at CREATE in California. Learn more about mixed-media metalsmithing in Jen's new book: MAKING METAL JEWELRY.
bit.ly/CreateRetreat
bit.ly/CushmanJewelry

BY julie fei-fan balzer

the importance of KEEPING a sketchbook

No matter what kind of artist you are, I believe that you should keep a sketchbook. Call it a sketchbook, an art journal, a workbook, or just a notebook. Whatever you name it, just make sure that you have one and that you use it. Your book can be large or small, spiral-bound or stitched, filled with cheap paper or Fabriano® watercolor paper—it doesn't matter. Opening that book is opening yourself up to possibilities. And all you need to do when something doesn't quite work out is turn the page.

At any given moment in time I have a number of books in progress.

The notebook in my purse. I write down the ideas that come to me on the bus. I draw sketches of people on the subway or the airplane. I draw scribbled versions of paintings I see at museums. I hatch evil plans for taking over the world.

My daily art journal. I've kept a diary since my freshman year of college. Over time, that journaling habit has merged with my art addiction and the result is my daily art journal. I try to spend 10–15 minutes a day nourishing my creative self by writing and painting and playing in my journal. In my daily art journal, I play.

My faces book. Based on a recommendation from a friend, I recently bought Tina Berning's book 100 Girls on Cheap Paper. The title pretty much sums it up. It's a wonderful collection of Berning's sketchy and evocative paintings and drawings. Inspired by the book, I grabbed a notebook full of cheap drawing paper and for the past month or so I've been creating faces in it. Some are wonderful and some are so hideous that I've been tempted to rip the pages out. But, I don't. Those pages are evidence that I tried something uncomfortable, and I'm proud of that.

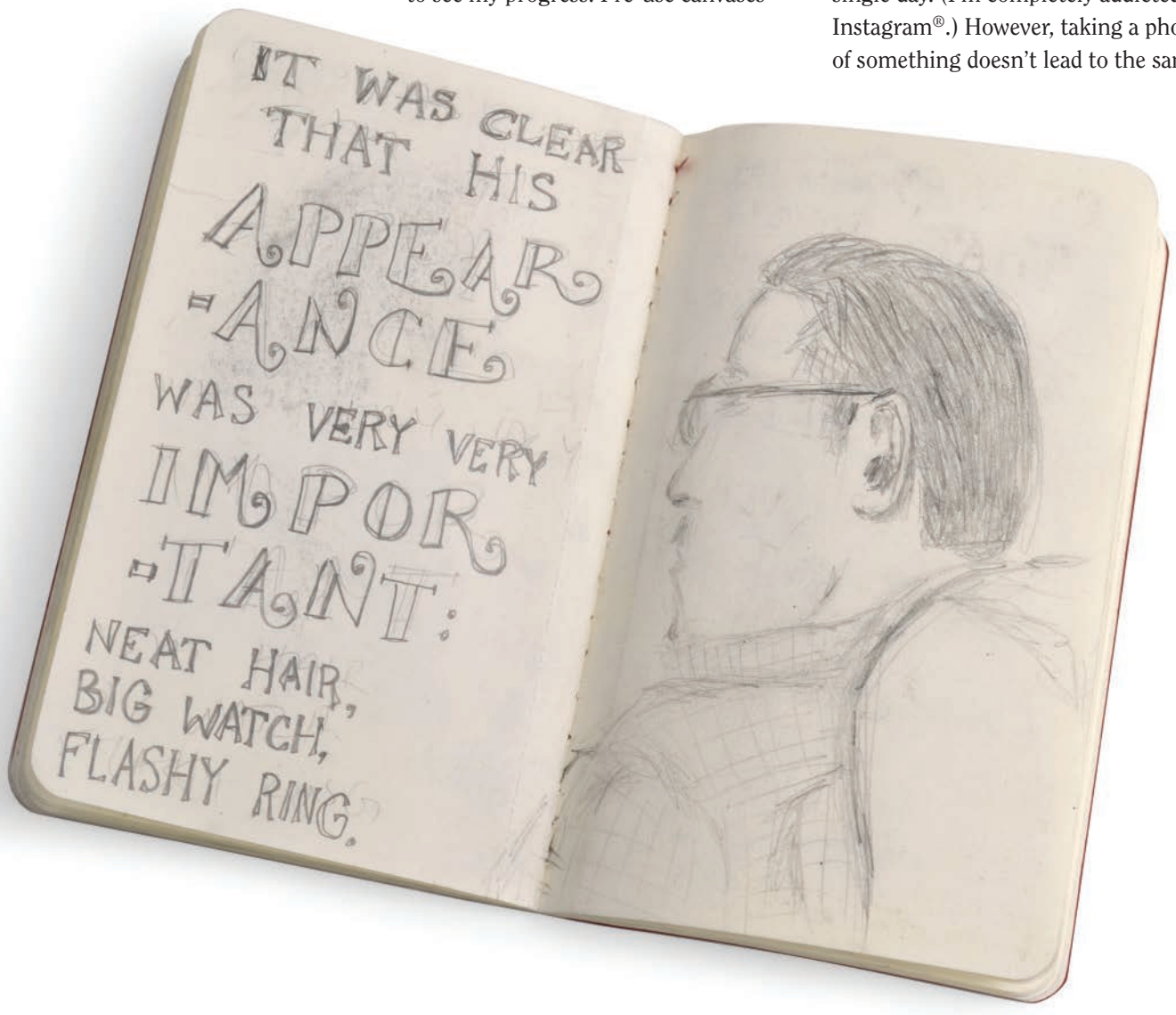
My regular art journals. Currently, I have three regular journals going. I should note that they're identical journals. I simply like to have options. I work in layers and bits and spurts. It's quite rare for me to start an art journal page and then finish it in one sitting. Whenever I feel inclined to experiment, I grab one of these books and attack it with vigor. Sometimes I'm in a mood to make pretty colors run together. Sometimes I'm in a mood to wrestle a page towards completion. Sometimes I've got some new supplies to try out. I simply hop around in the books, doing what feels good to me. I practice drawing. I practice painting. I practice faces. I practice lettering. I practice the things I want to get good at. My art journals are all about practicing and experimenting.

My travel sketchbook. I have a small watercolor Moleskine® that I use when I travel. It fits right into a pouch I stitched up, along with a watercolor set, a waterbrush, a black pen, a mechanical pencil, and a white eraser. Whenever I'm getting on an airplane, I grab that pouch and go. I sketch people sitting at the gate; I do intricate lettering while hunched over my airplane tray table; I paint what I see while reclining in a beach chair.

I use all of these notebooks and journals as a filtering device. My brain is a big old jumble of ideas. I need to empty out everything that's in my brain before I can start to work. Have you ever been paralyzed by too many supplies or too many ideas? Download some of them into your sketchbook and then choose your favorites to continue working with. Or perhaps you've got just a glimmer of an idea. Put it to paper and let it marinate.

My many notebooks also allow me to see my progress. I re-use canvases (paint over old paintings) and throw away early edition "Julie art." But I never get rid of my sketchbooks. It's fascinating to me to see the changes or even be re-inspired by an old artistic impulse. And amazingly, I often find that something that failed tragically two years ago can be reworked into a success, because my skills have changed and developed in that time.

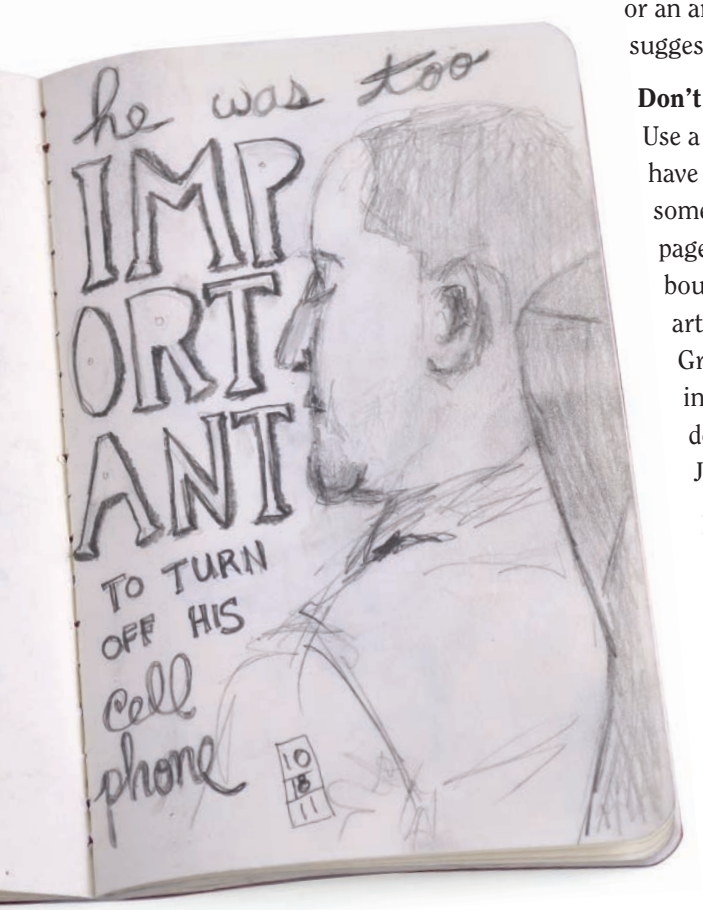
I've also found that sketching makes things more tangible. I'm a big fan of the camera in my phone. I use it every single day. (I'm completely addicted to Instagram®.) However, taking a photo of something doesn't lead to the same



kind of understanding that taking the time to sketch something does. In sketching you learn exactly how each of the shapes relates to the others, how steep that curve is, how wide the border is, and so on.

I think that journals take away some of the pressure to perform. Lots of artists remove that pressure by working on cheap paper or on a small scale. I find that opening a notebook creates a situation for me in which what I'm doing doesn't have to be Art (with a capital A).

Woody Allen once said, "If you're not failing every now and again, it's a sign you're not doing anything very innovative." I fail in the pages of my notebooks over and over and over again. Everyone needs a safe space to fail, don't you think? Just as children practice writing letters in lined workbooks to make the loop of that "l" kiss the top line, while the "e" only hits the midline, we need to practice our art until it's second nature, too. Use your art journal to work out an idea, explore new territory, be brave, and fall flat on your face.



Finally, I will say that many of the things I start in my notebooks make it into my finished art. When an idea sparks, it's a great strategy to gently coax that spark into a flame by working with it in your sketchbook or art journal. Eventually it becomes a roaring fire and you are ready to effortlessly create that Art (with a capital A).

If you'd like to start a sketchbook or an art journal, I have a few suggestions:

Don't buy a new journal. Use a notebook you already have sitting around. There's something about those blank pages in a book that you bought specifically to create art that generates pressure. Grab any notebook you have in your house and just start doing. No special supplies. Just go.

Fail gloriously. What's the worst that could happen? More importantly, what's the best? Go for broke in your art journal. You just might discover something amazing along the way!

Leave your expectations behind. Lowering your expectations means accepting less. Leaving your expectations behind means that you're embracing whatever comes your way. I encourage you to grab hold of what seems to be working and run towards it, even if it's not where you want to go or planned to go. Think of working in your notebook as a long car trip. Anytime you see a billboard or signpost that piques your interest, get off the highway and explore!

Choose a daily project. There are lots and lots of online challenges to choose from. I've seen pattern-a-day, hand lettering every day, face-a-day, alpha-a-day . . . and the list goes on. You can also make up your own! And remember, just because you're supposed to do it daily doesn't mean that you have to. If you exercise once a month, you're doing better than I am. If you work in your art journal once a month, you're doing better than someone who hasn't even started. Remember, the only true failure is failing to try.

Of course the very best advice I have to offer you is something that you already know: A year from now, you will wish that you had started today. ●

Learn more from Julie at CREATE in New Jersey and from her Workshop DVDs.
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Art by Daniella Woolf

a conversation with . . .

donna downey

WITH editor jenn mason, assistant editor barbara delaney, and lucky reader kimberly jones

We were happy and excited to have our first "Conversation" with best-selling author, instructor, and world-renowned mixed-media artist Donna Downey. Donna is well known for her colorful experimentation on her blog and website, her workshops, and her expressive art. Find out what we discovered when we asked Donna about juggling, keeping organized, playing with PanPastels™, and so much more.

Photos by Donna Downey

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Perfection: A Neighbor from Hell by R.L. Mathewson

Our conversation . . .

Jenn: You're juggling a lot of balls in the air. What is your favorite thing to work on: teaching, playing in the studio, working on licensed product, etc.?

Donna: I think if you asked me today and then a month from now my answer to this might change, but right now painting invigorates me. But I believe the creating, the teaching, and the licensing are all somehow related. If I create something that makes me happy, I want to share it, and the act of sharing it almost multiplies the high of creating it. And then, when someone else has an emotional reaction to it or is affected by something I create, it multiplies again! If it gets picked up for a licensing gig, it multiplies yet again. The ripple effect of creating is such a blessing.

Kimberly: I'm amazed by all that you accomplish. Do you have tips for organizing your work flow, or keeping track of your goals and commitments?

Donna: I wish I did! Outside of creating and ticking off to-do lists regularly, I really do not have an organizational system. Lots of times it's what is due first that gets done first.

Barb: Do you keep a sketchbook? What inspires you?

A STUDIO GLIMPSE

ON MY WORK TABLE

Donna: I have a Moleskine® journal with me at all times. This is where all sketches and ideas go. I am inspired by almost anything. I believe art is not about talent or skill, but more about the ability to "see." Being a constant observer in life inspired my passion to create.

Jenn: Do you ever feel yourself getting in a visual rut—like using the same color palette or subject matter over and over? If so, how do you get out of it?

Donna: Absolutely, but I have found that by switching things up, like working in my inspiration journal or switching to collage or sewing, I can find my way out of the creative rut. Even just walking away and not letting the rut occupy so much space in my head will allow some inspiration in. The color palette I struggle with. I seem to be drawn to the same colors. I have been trying to slowly incorporate more colors into my palette. I figure I'll broaden the palette instead of excluding colors.

Kimberly: I'm very curious about what is behind your love of poppies. I always enjoy seeing them in your artwork, and they are definitely a recurring motif in your designs. Are they a childhood favorite, or are you drawn to them for their color and form?

Above: Donna with her pup Pixel in her classroom space.

Donna: I think it is because of the simplicity of their form as well as the color. They are so identifiable—bold bursts of red contrasted by a rich black center. They can be abstract or realistic and still the viewer can identify them. They just make me happy!

Jenn: You work with the greatest quotes. Do you have a way to keep track of all your quotes?

Donna: Some quotes I write on the fly and I do not track them, but most times I find inspirational words and sayings on thinkexist.com or on Pinterest. The Think Exist site allows you to search topics and words like "believe," and gives you quotes containing that word.

Jenn: Those are really great resources for quotes! Do you have an all-time favorite quote?

Donna: My favorite quote is from Picasso—"Inspiration exists but it has to find you working."

Barb: Tell us about your studio. Do you always work in a dedicated space or can you work wherever the spirit strikes?

Donna: I have two studios. One in my home where I work 95 percent of the time, and I have a studio/store/center of operations that is a mile and a half down the road from my home.

My home studio is rather small: 8' × 10'. When I redesigned this space, I wanted to make sure I utilized the space efficiently and yet did not overcrowd it. I decided to keep all my storage in cabinets below a wraparound countertop. I wanted to walk into my space and have it feel airy. I use the wall space to display art and inspiration.

My studio/store space is where the business side of my art mostly happens. All of the supplies for the kits for the classes I teach on the road are stored and assembled here; the online store/warehouse and shipping happen here; and my personal art gallery is

"Poppy Trio"

A sampling from the Altered Brush Project.

"Empowered Heart"

displayed, too. We also have a super fantastic classroom where we hold workshops, and a storefront where we sell many of my favorite art supplies as well as my Donna Downey brand of craft and décor product lines with Prima Marketing. This second studio is designed almost identically to my personal space. I often joke that this studio space is like my home studio—only times 12!

Barb: Do you work at home because you prefer to work in a smaller space, it's quieter, for the privacy, or is it just a matter of convenience?

Donna: All of the above, and there are a lot less distractions.

Kimberly: Do you keep duplicates of your favorite tools and supplies at both places?

Donna: That is exactly what I do. Students oftentimes do not take care of my supplies like I would, so I keep my personal tools at home and the ones at the studio are for student use.

Jenn: How did the Altered Brush Project come about?

Donna: When we moved to the larger studio space, I found myself with so much more wall space. The two bathrooms are so large I wanted something fun for them. I am a huge Pinterest lover and while browsing one day I came upon an altered brush by Mindy Lacefield and thought this would be a super fun way to decorate the walls. I sent plain paintbrushes to several of my artist friends and asked if they would be interested in collaborating with me on this art installation and they were all on board. I thought this would be a great idea for artists around the globe to not only be a part of the collaboration, but to also have a way to promote themselves and their art. So far we have shipped out more than 300 paintbrushes worldwide and we hope to keep this collaborative idea building!

Barb: Your enthusiasm for creating and experimenting is readily apparent; I can only imagine the energy you project when teaching a class in person. What excites you about teaching others?

Donna: In my former life, I was an elementary school teacher. I think teaching is my first passion. I am also an extrovert. I love feeding off the energy of the others in my class. I believe the best gift a student can give a teacher is to take the knowledge that is being presented and synthesize it into something that is uniquely their own. It is this energy that is contagious and I love it!

Kimberly: It must be very exciting to teach workshops not only all over the U.S., but also around the world. What are some of the challenges you face when teaching in other countries?

Donna: I love people and culture. Meeting and spending time creating and getting to know a group of artists from across the globe is such a gift. Language is sometimes a struggle, but so many countries are bilingual/trilingual that often English isn't a problem. These experiences make me really want to learn to speak other languages.

Kimberly: Your artist profile states that you "like to push the creative envelope." Can you give us any hints about what you are dreaming up next?

Donna: I think I have always been motivated by finding how many different ways I can use a product—proving what things it will do and what things it can't. For example: two years ago I walked into an art store and saw these beautiful pans of color arranged on a display entitled PanPastel. I had no idea how you used them or what they were, but I had to have them. Mainly marketed to the fine artist, I found little help learning how to use them in my mixed-media art. I watched YouTube videos, experimented, made lots of ugly mistakes, and then I emailed the owner to fill in the gaps of knowledge. I also asked her for permission to use some of her stock images in some new step-by-step project-based videos I wanted to develop. That one email led to one of my most successful video series, two mixed-media kits for PanPastel, and the introduction of a brand new, dynamic media to many students. All of this happened just by taking a risk and purchasing the pretty pans of color that day. There will be lots of fun PanPastel things to come in the future.

Jenn: PanPastels are gorgeous to look at just sitting in their packaging, but the real magic happens when you start to use them. There are so many ways to work with them—what is your favorite way to use PanPastels?

Donna: I like to apply them straight onto Pastelbord™ or acrylic ground. I love the way they blend and paint.

Kimberly: What exciting trends are you seeing in the world of mixed-media art?

Donna: Mixed-media is becoming such a catch phrase. I almost want to call the trend "confidence art." I have seen women becoming so much more confident in their artistic abilities and creative choices through exploring mixed media. It is freeing—liberating even. I think self-discovery through mixed media is the most beautiful trend.

Kimberly: That's such a lovely thought. What is the most surprising thing you've learned about yourself through your artwork?

Donna: Confidence—confidence in color, art, and design. Every day is a new day and because I practice my art I have grown more confident. I have learned that I can draw, I have learned what themes I most like to work in, and I have learned I am not half bad at it! ●

"Poppy on Gray"

encaustic ON THE cheap

building up layers

Like most artists, I have an innate sense of adventure. When I see something new that I would like to try, I get juiced! If you've been tempted to try encaustic painting but have been intimidated by the unfamiliar tools and processes, this project is for you. Most everything you need can be found in your studio or your kitchen cabinet. Matt board and beeswax are materials that are easy to explore, and I trust that once you have experienced encaustic painting, you will fall in love enough to invest in higher quality encaustic materials to create your art.

BY michelle belto

One of the most basic processes of encaustic painting is called building up. It involves working in layers and will give you those luscious, translucent pieces of art that you have been drooling over.

the underpainting

1. Create an interesting design on the matt board. I used a pencil, black permanent marker, and some watercolor paints to create an underwater cave. Write, draw, stamp, and/or color to complete the image. Leave some areas white so that there will be light sections in your finished painting. Allow the painting to dry before continuing.

note: Make sure that the underpainting is bold enough to see through several layers of wax, but nondescript enough to fade into the background.

2. Working in a well-ventilated area or outside, place the wax in the tin can and place the can in the electric skillet. Heat the wax to melting, being sure to check the temperature often.

MATERIALS

- Matt board or illustration board, 5" x 7" or larger
- Drawing tools: pencils, markers, etc.
- Paint (It's important to use non-acrylic water media for this process.)
- Paintbrushes, 2 or more, for painting and for wax application
- Stamps and stamp pads
- Beeswax or encaustic medium
- Tin can, small, for melting the wax
- Electric skillet or griddle, surface covered with heavy-duty foil
- Surface thermometer
- Heat or embossing gun
- Oil pastels
- Tissue paper
- Scissors, paper and fabric
- Cooking oil
- Paper towels
- Nylon stocking or soft cloth

optional

- Oil paints
- Alcohol inks
- Mica powders
- Book foil

Figure 1

Figure 2

CAUTION: If you are using beeswax, heat the wax only to melting (148°–150°F). If you are using encaustic medium, don't go beyond 200°F. Use a surface thermometer to keep track of the temperature of the wax as it is more reliable than the thermostat that comes with the appliance.

3. Holding the paintbrush horizontal to the surface of the matt board, apply 2 thin layers of wax. *(Figure 1)* Dedicate this brush for use with wax only.

4. Working in a circular motion, apply the embossing gun over the surface of the painting to fuse the layers. Continue until the wax becomes glossy. Allow to cool.

5. Add areas of color and some marks on the surface of the wax with the oil pastels. Oil pastels take well to the wax surface and can be blended easily with your fingers. Notice how the overlapping bubbles help to create the illusion of depth. *(Figure 2)*

6. Fuse lightly to set the pastels. Allow to cool.

note: It's important to fuse the oil pastel or it will smear when you add the next layer of warm wax.

7. Add a layer of wax to protect your work.

add texture and dimension

1. Cut out shapes from the tissue paper and gently press the paper shapes into the wax with your fingers. I used fish shapes. Fuse lightly, allowing the existing wax to penetrate the tissue. *(Figure 3)*

Figure 3

Figure 4

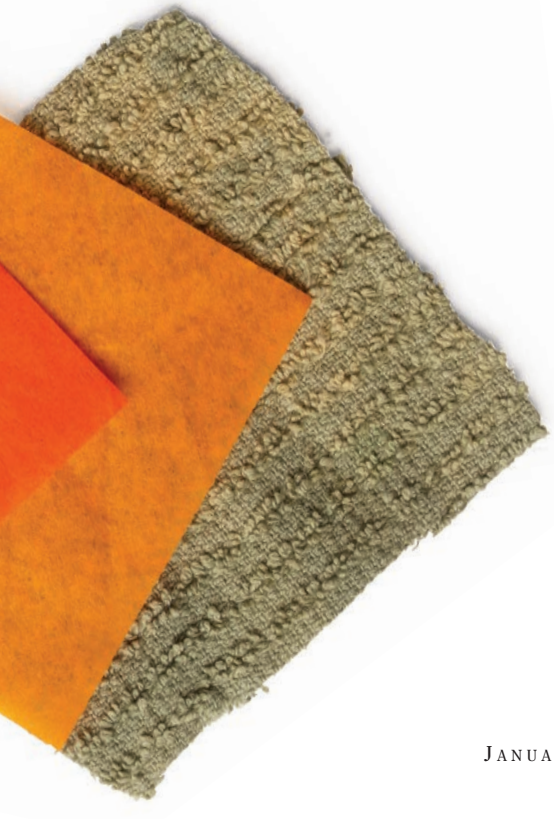
2. Warm the wax around the outer edges of the canvas and press the textural fabric into the wax. Carefully remove the fabric. When the wax is cool to the touch, add more color by rubbing complementary colors of oil pastels into the debossed areas and into other naturally occurring textural areas of the piece. *(Figure 3)* Alternatively, oil paints can be used in place of the pastels.

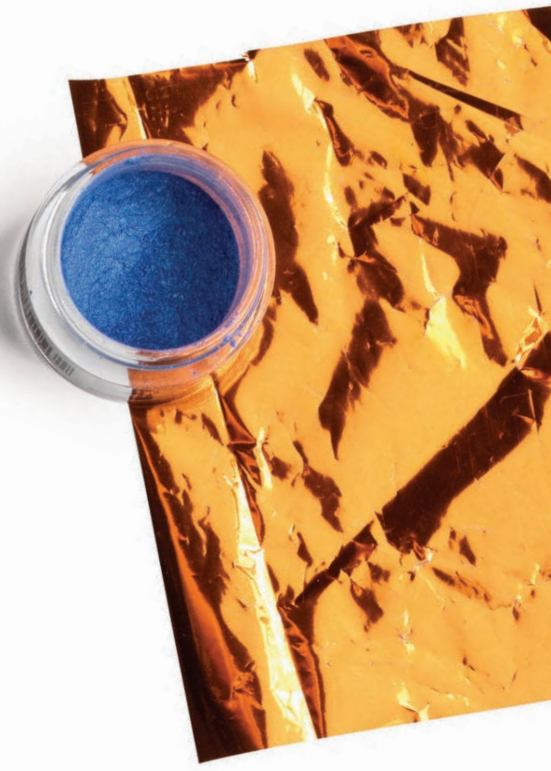
3. Remove any excess oil pastels/paints by rubbing the affected area(s) with paper toweling "wet" with cooking oil. Fuse to set the oil paints.

4. Add a protective layer of wax over the entire surface, fuse, and allow the wax to cool.

5. (Optional) Apply your favorite finishing materials. Alcohol inks work well to add a gloss, mica powders show off texture, and book foils make great ending statements. *(Figure 4)* Do not add any wax over metallic elements.

6. When the piece is cool, buff the surface with a nylon stocking or soft cloth for a high shine. ●





Learn more about encaustic painting with Michelle in her new book: Wax and Paper Workshop.
bit.ly/Belto

resin bangles

Show off your snippets

A bangle made of resin transforms everyday objects into one-of-a-kind jewelry that will get people talking. Cured resin has a glass-like appearance and will permanently preserve bits of ephemera. Mix up a batch of resin and start creating unique jewelry with your favorite snippets. I used a length of measuring tape with vintage buttons and flower beads; miniature dominoes, dice, bingo numbers, and beads; elastic bands; and many small, colorful paperclips to create these bracelets. A two-part formula like ICE Resin makes the process user friendly and fun. Simply mix up the resin and pour.

BY heidi boyd

7
PLAY WITH
RESIN

MATERIALS

- Wax paper
- Wooden board or tray
- Inclusions, non-porous, small, plastic or metal ephemera: game pieces, measuring tape, paper clips, beads, buttons, charms, pins, hardware, elastic bands, etc.
- Scissors, sharp (craft)
- Glue, for attaching pieces (I used Zap-a-Gap® glue.)
- Bangle mold (I got mine from Rings & Things.)

  note: Use dedicated molds intended for use with resin.
- ICE Resin®, approximately 2 ounces per bangle
- Water, warm
- Calibrated cups
- Timer
- Craft sticks
- Paintbrushes, disposable
- Toothpick or straight pin
- Heat gun, low temperature
- Desk lamp
- Emery board(s), for light sanding
- Mask
- Sandpaper, automotive wet/dry (for plastic): 300-, 400-, 600-grit
- Packing tape or Duct® tape

optional

- Baby wipes (Instantly removes resin from fingers.)

prepare your space

- Work in a well-ventilated space when working with resin. Even if you can't smell the fumes, you're mixing chemicals together so there will be off-gassing. Working outside is great. Indoors, be sure to open windows and turn on a fan.
- Resin needs adequate warmth in order to cure properly. Seventy degrees appears to be the magic number with most formulas.
- Cover a wooden board or tray with sheets of wax paper to use as a pouring surface.
- Arrange the molds and inclusions on the prepared board and have the mixing supplies nearby.

arrange it

note: If you are not using measuring tape in your bangle, skip Steps 2 and 3.

1. Make sure all the inclusion items are dust free, clean, and dry.
2. Cut a length of measuring tape or a similar, non-porous item to fit inside the bangle, adding ¼" to the length for gluing.
3. Shape the tape into a circle, tucking the extra ¼" under the beginning of the length and glue. Add embellishments to the tape as desired.

note: Beware of excessive embellishments as they may make it difficult to fit the tape in the mold.

4. Audition all of the inclusions in the mold. Play with the arrangement until the pieces fit and work well together.

Figure 1

mix it

1. Pre-warm the resin by placing the bottles in warm water. This step will help prevent air bubbles from forming.
2. Following the manufacturer's instructions, pour equal parts of the 2-part formula into the calibrated cup. Pour Part A first and then add Part B.
3. Set the timer and use a craft stick to stir the solution for 2 minutes. You'll see the 2 parts swirling together. When properly blended, you won't see any striations.
4. Set the timer for 5 minutes and let the resin sit to allow any bubbles to dissipate.

mold it

1. Fill the mold half way with resin. *(Figure 1)* Brush the inclusions with a coat of resin (this will help prevent air bubbles), and submerge them into the resin in the mold.

tip: Using elastic bands in your bangle can be tricky. Cut a few of the elastics to lessen the spring factor or weight the bands by placing wax paper over the resin layer and then laying craft sticks on top of the wax paper for the beginning of the curing time.

2. Pour the remaining resin into the bangle mold, filling the mold to the top. *(Figure 2)* Reposition any migrating pieces with a toothpick or straight pin.

Figure 2

tip: Avoid agitating the solution as it may create more air bubbles. You have a small window of time, approximately 15 minutes, before the surface begins to harden.

3. Gently pass a heat gun over the surface to draw out air bubbles. Use caution; too much heat will distort the flexible mold.

cure it

1. Move the board/tray with the resin-filled mold(s) to a level surface for curing. Place the board under a lamp to help warm the area and draw out any air bubbles.
2. Keep an eye on the mold. You may need to poke "floating" items back down below the surface.
3. Allow the bangle to harden undisturbed for 24 hours. The trick to successfully removing the bangle from the mold is to make sure the resin is fully cured.

tip: If the bangle refuses to pop out of the mold, stick the mold in the freezer for a few minutes. It should pop right out after that.

finish it

1. Cut away any excess resin on the bangle with sharp scissors.
2. Sand the edges smooth. Emery boards are ideal for small sanding jobs; they quickly eliminate small lumps and ridges. For larger blemishes, begin sanding with 300-grit sandpaper, work up to 400- grit, and use 600-grit for the final polishing.

CAUTION: Wear a mask when dry sanding to prevent harmful resin dust from being inhaled or ingested. Sanding underwater will keep airborne resin dust at a minimum.

3. Wash off any sanding dust and dry the bangle. The bangle will be cloudy from sanding.

Figure 3

4. Place strips of packing or duct tape, sticky-side up, on your work surface. Adhere the base of the bangle to the tape. This will prevent the top coat of resin from puddling under the base of the bangle. *(Figure 3)*
5. Mix up a tiny amount of resin and brush a thin coat over the surface of the bangle to restore the glass-like finish. Carefully brush away any resin that collects around the base of the bangle. Allow the resin to cure. If necessary, repeat the process until you are happy with the finish.

Search your studio and home. I bet you have a treasure trove of trinkets that would make fabulous bangles. If this project has captured your curiosity, it's time to explore. You'll be amazed by what you can create with this incredible medium. ●

Excited about resin? Check out Heidi's new book: Exploring Resin Jewelry. **bit.ly/ExploringResinJewelry**

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BOXED in

making boxes with glass and solder

BY josie cirincione

there are plenty of premade boxes available, but often they aren't the right fit. This project will demonstrate how to make custom-sized boxes in a few simple steps. Even if soldering is not your forte, you'll find that building boxes is fairly simple. This piece is from my new book SOLDER TECHNIQUE STUDIO. I'm showing you an easy version of how to build a shadow box without having to cut glass. Once you've mastered this project and filled it with *your* art, check out the book for lots more soldering and glass-cutting fun and information.

Figure 1

8 START WITH SOLDER

MATERIALS

- Balsa wood (I started with a piece of 3" × 24" × ⅛" thick balsa and cut it to size. Adjust the size to accommodate the size of your box.)
- Beveled glass (I used a 2" × 2" piece for this box.)
- Pencil and ruler
- Saw, jewelers or hacksaw
- Paint, acrylic, a base color and brown for a wash
- Foam brush, small
- Copper tape: ¼" and ⅜" wide × the perimeter of the box plus ¼" for overlap
- Bone folder or burnishing tool
- Basic soldering kit: soldering tool, solder, flux
- Rheostat
- Utility glove (Wear the glove on the hand that is not holding the soldering iron.)
- Craft knife
- Cotton swabs
- Items to enclose in box: figures, blocks, gems, etc.
- Novacan black patina
- Sanding block, superfine manicure

directions

note: In this project solder acts like glue. This technique, using a bead of solder to attach pieces together, is called, "tack soldering."

1. Determine the size of the box you'd like to make. In this project, we are building a box around a 2" square, beveled glass front. Using the pencil and ruler, measure and mark the dimensions for the box on the balsa wood and use the saw to cut the wood to size. You will need 5 pieces, 4 sides and a base. For a 2" × 2" × 1" box, cut 2 sides: 1" × 1¾", 2 sides: 1" × 2", and a base: $1\frac{27}{32}$" × $1\frac{27}{32}$". *(Figure 1)*

2. Paint the fronts and backs of the balsa wood with the base color. Once it's dry, I like to add a dark wash with acrylic paint, wiping off any excess paint. Allow the wood to dry.

Figure 2

3. Wrap the edges of the balsa wood with ¼" copper tape, carefully folding the tape at the corners. Burnish the tape with the bone folder or a burnishing tool. *(Figure 2)*

Figure 3

Figure 4

box sizes

Don't let precut glass measurements keep you from making boxes in different sizes. If you can't find a bevel that fits your needs you can always cut your own glass or have glass cut to size.

4. Put the glove on and then tack solder the sides of the box together. Slip the base of the box into the open square, even out the base with the bottom edges of the sides, and tack solder the base to the sides. *(Figure 3)*

5. Starting on the inside bottom of the box, apply flux and then solder to the copper tape. Fill in any gaps between the pieces of wood with solder.

6. Apply flux and then solder to the copper tape on the outside sides of the box. Finally, add a thin layer of flux and then solder to the copper tape at the top edges, on both the sides of the box and the flat top edge.

7. Clean the inside soldered seams and top soldered edge of the box. Apply patina to the soldered seams inside the box and at the top soldered edge using a cotton swab. Wipe off any excess patina with a paper towel.

8. Assemble any items you want to showcase in the box, audition them in the box, and then glue them in place.

9. Clean the glass piece and then place it on top of the box. Use 2 tabs of copper tape to secure the glass in place. *(Figure 4)*

10. Wrap the top perimeter edge of the box and glass using the $\frac{3}{8}$" copper tape and burnish. Using the craft knife, trim the tabs that extend past the edge of the burnished copper tape. Add flux and finish soldering. *(Figure 5)*

11. Remove any excess flux from the solder. Dip a cotton swab in the patina and apply patina to the solder. Wipe off any excess. *(Figure 6)*

12. Lightly sand the solder to remove some of the patina for an aged steel look.

note: The idea is to sand off the top layer of patina not the solder.

Don't worry about the solder looking perfect. Learn to love the intrinsic, unique quality of handmade.

To learn about soldering tools, basic soldering techniques, and more, check out Solder Technique Studio – Soldering Iron Fundamentals for Mixed-Media Artists. **bit.ly/CirincioneSolder**

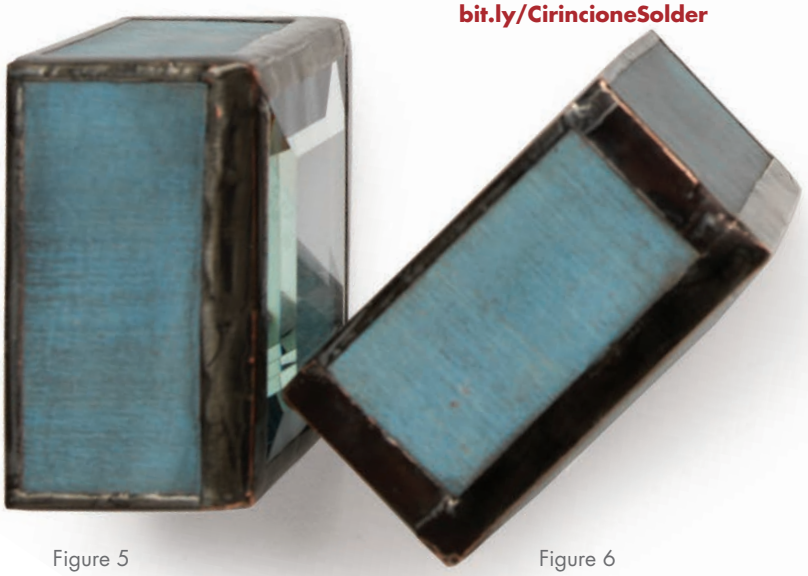

Figure 5

Figure 6

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stitching

TO MAKE A STATEMENT

one artist's take

BY jane lafazio

I like sewing by hand. It slows me down, lets me think about what I'm working on, and helps me identify the mood and then the materials and techniques I need to enhance the statement I want to make in my artwork. I find my most heartfelt work comes from having a strong, consistent theme in a piece. But this theme is most often personal, one that doesn't need to be apparent to the viewer. This piece, entitled "Havana," was inspired by a recent arts and cultural trip to Cuba—like an ageing yet still elegant princess with no inheritance to fall back on, she's showing her age and falling into disrepair. This fact helped inform my stitch designs and enhance my statement.

1. My first stitching was simply sewing down the large pieces of cloth and lace with a running or ladder stitch. I like to change up my stitches; I don't like uniformity.
2. I overlaid the lace pieces and sewed them down, again with a variety of simple stitches. I looked at the pattern within the cloth, and selected thread to add to the texture.
3. I outlined the flowers in a running stitch.
4. I cut and sewed around the edge of the center circle with a nearly invisible stitch.
5. I outlined the 1918 (made from a gravestone rubbing in Havana) with gold thread in a running stitch.
6. I then chose a white chain stitch to echo the lace design and unite the blocks of color.
7. I stitched on some gold beads for a little sparkle.
8. Lastly, I did a blanket stitch around the edge. I like that the edge is uneven, much like the buildings in Havana.

Learn more about stitching with Jane at CREATE in California and Chicago.
bit.ly/CreateRetreat

CLOTH PAPER SCISSORS comes together, in a large part, from reader submissions and ideas. We are always looking for new techniques and processes to share with our readers—as well as great art! Do you think you have what it takes? Don't be shy! Share your ideas with us.

submitting an idea is easy.

1. Write up a short outline of the project you'd like to write about. Remember to point out the unique technique or processes that you want to highlight.
2. Take a couple of photos of a piece of your art that represents this technique. We may ask you to make another similar piece or some step-outs, but for the submission sample photos will do. Your photos do not have to be professionally shot, but a bad photo is a bad photo. Make sure the artwork is well lit. Taking the photo outside on an overcast day should be perfect.
3. Send to: **submissions@clothpaperscissors.com**.
4. Wait patiently. We are always working far ahead on the year and sometimes can't fit a piece into the magazine right away. We will try to let you know within 12 weeks—we hope to tell you much sooner.

what are we looking for in general?

- Non-seasonal art. We can't put snowflakes in our May/June issue.
- Unique techniques, new ways to use existing tools and supplies, and things we've never featured before.
- All types of beautiful and inspiring mixed-media art.

now calling for:

- Closing Essay entries
  Send a short story about finding time for art making (300-500 words) and two photos of accompanying art that could be used as an editorial illustration. Due now!
- Never-before-seen book making and art journaling techniques. Ongoing submissions needed.
- Paper art submissions for our new Special Issue: I HEART PAPER!

  – We're looking for scrumptious paper-art projects like wreaths made from found book pages, paper-only collage, beautifully bound books, paper-art sculptures, letter-pressed cards, party décor, home-office projects, and gifts created with paper.

  – If you love paper like we do, you'll love this new magazine! (No stickers, please. To be considerd, projects should contain primarily paper, or paper plus one other medium.)

  Remember, if you're teaching, showing, or blogging about it, you probably have a good idea to share!

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SHALLOW carving

MAKING DIMENSIONAL PAINTINGS

Excerpt from Plaster Studio, Mixed-media techniques for painting, casting, and sculpting *by Stephanie Lee and Judy Wise*

Photos by Christine Polomsky

"Drift"

Making dimensional paintings in plaster is both easy and fun. Joint compound is a breeze to scribe and carve into, and the effects you can achieve by painting over a toned background are dramatic. The following technique will explain how to make a simple carved drawing. I've used this technique to make book covers, too, and it is one of my favorites.

BY judy wise

10
SPREAD SOME PLASTER

Figure 1

Figure 2

MATERIALS

- Wood panel
- Joint compound
- Trowel
- Carving tools
- Brush, soft
- Chalk pastel
- Acrylic paints, assorted colors
- Water
- Paintbrushes

directions

1. Spread the joint compound onto the wood panel with the trowel and allow it to dry. *(Figure 1)*

note: I use a joint compound that is pink when wet and dries white.

2. Using a pointed carving tool, scribe an image or design into the surface. *(Figure 2)* I sometimes start this with a light pencil sketch.
3. Remove the dust from the surface of the board with the brush and lightly rub a chalk pastel over the areas to be carved. This will help you see your progress better. *(Figure 3)*

Figure 3

Figure 4

Figure 5

"4 Moments in the Sun"

4. Carve away the plaster from around the scribed lines. You may choose to round some of the forms for a deeper bas-relief. Keep carving until you are satisfied with your design.

5. Make a fairly opaque color wash and gently paint over the desired portions of the surface. *(Figure 4)* Be careful not to overwork the joint compound or it will dissolve and muddy the paint. Allow the paint to dry.

6. Continue painting as desired. *(Figure 5)* ●

Learn more about plaster in Plaster Studio, Mixed-media techniques for painting, casting, and sculpting
bit.ly/PlasterStudio

BY joanne sharpe

11
CREATE
FREE-MOTION STYLE

art in free motion

The wonderful thing about mixed-media art is the freedom to create by combining many different materials. While most of my artwork revolves around lettering and art journaling, I have a great love for fabric and fibers. When these elements are merged, I find myself being re-invented artistically, stretching my creative wings. "Try everything" is my personal mantra as an artist.

Figure 1

Figure 2

Figure 3
One piece in progress, as others sit nearby.

MATERIALS

- Muslin, cut to desired size, 2 pieces (I used natural-colored muslin.)
- Protected work surface
- Watercolor paints (I used Koi® and Peerless® watercolors.)
- Water
- Paintbrushes, watercolor and acrylic
- Acrylic glaze (I used Silks® Solar Gold.)
- Batting, cut to size, 1 piece
- Sewing machine, with the ability to lower the feed dogs
- Thread, any color, cotton or polyester

These art squares start with a muslin sandwich. Loosely painted hearts decorate the squares, and acrylic glazes add highlight and shine. Free-motion stitching emphasizes the design and shape of each little painting. The loose nature of the painting and stitching makes this a great project to leap into free-motion stitching.

directions

1. On a protected surface, loosely paint a heart shape, or your preferred shape, onto 1 of the muslin squares using a very wet watercolor paintbrush loaded with watercolor paint. Let the paint soak into the fabric. Add additional layers of watercolor to build up the color intensity. Let dry. *(Figure 1)*
2. Paint into the negative space, framing the shape. Add subtle areas of acrylic glaze as highlights to add light and sparkle. *(Figure 2)*
3. Make a sandwich with the painted heart on top, batting in the middle, and the unpainted muslin on the bottom.
4. With the feed dogs in the down position on your sewing machine, free-motion stitch around the painted shape, adding texture, dimension, and interest to the square. *(Figure 3)*

While free-motion sewing takes some practice, I love the results that come from this combination of paint and stitch. Use these little art square gems for embellishments, ornaments, patches, or teeny wall art.

A variety of free-motion motifs

Learn more from Joanne at CREATE in California, New Jersey, or Chicago.
bit.ly/CreateRetreat

Photo by Jay Ganaden

1 Cindy Ann Ganaden styles her **bookcases** with matching drawers, sets of boxes, and personal artwork.

Photo by Geninne D. Zlatkis

countdown for studio solutions

FAVORITE IDEAS FOR ART SPACES

by linda blinn

At STUDIOS magazine, we marvel at the many ways artists not only express themselves with what they create, but also in how they set up and organize their workspace. You can count on each issue of STUDIOS to bring you more than 20 studios full of ideas for your workspace.

these favorites add up to style & function

Photo by Leah Virsik

2

Above: Leah Virsik twists **colorful wires** around the tops of small glass yogurt jars and hangs them from a metal rod.

Right: Jacey Boggs drills holes in the jar lids and then **zip-ties** the lids to the underside of wire shelving.

Photo by Sally Lynn MacDonald

3

Photo by Bernadette Emerson

Opposite: Geninne Zlatkis arranges jars and drawings on top of her **cabinet** to create an artsy vignette.

Left: Sally Lynn MacDonald bought her **card file** cabinet from the local library.

Below: Pamela Dunivan-Caffrey's 25-drawer cabinet is an authentic **primitive piece**.

Photo by Patrick Caffrey and Jack Caffrey

ONE SQUARE CUBBY BOOKCASE

We often see this popular furniture style used as a room divider or to maximize vertical wall space.

TWO PERSPECTIVES ON CLEAR GLASS CONTAINERS

Vintage or new, big or small, square or round, everyone loves glass containers full of small, colorful treasures; buttons; and art supplies.

THREE SMALL CABINETS WITH DRAWERS

The enthusiasm for this type of storage is unanimous. Vintage versions are in demand but reproductions also do the job.

Photo by Carolyn Cosgrove

FOUR SMART IDEAS TO STORE RIBBON

Mixed-media and fabric artists choose unique props to display and organize ribbon because they enjoy looking at it.

FIVE EXAMPLES OF TIMELESS DESIGN

These classic furniture choices will always be in style. They are among the favorites of artists featured in STUDIOS magazine.

Photo by Jeri Haugland

Photo by Carolyn Dube

Photo by Erin Azavedo

4

Clockwise from top left:

Carolyn Congrove stitches large **"D" rings** to wide ribbon and then attaches other ribbons to the "D" rings with large safety pins.

Pattie Gibson threads spools of ribbon onto **wooden pant hangers** and then hangs the pant hangers from cup hooks.

Lina Darnell's favorite organizing tool is a **metal pant hanger** repurposed to keep her ribbon collection in order.

Carolyn Dube's abundant collection of ribbons resides in a **birdcage**. She hangs additional lengths of ribbon from clips at the bottom.

Photo by Bonnie Dain

Photo by Jane Davenport

Photos by Joseph Stoddard

5

Clockwise from top left:

Versions of this popular desk design are found in many price ranges, a reminder that good design is available on *any* budget. The **sawhorse desk** is adjustable, versatile, and can be topped with wood, glass, or metal.

This **playful chair** is a reinvention of the Louis XV armchair. Made of translucent, injection-molded synthetic resin, it is both comfortable and transparent.

Bruno Rainaldi's **bookcase** design is a solution for those with so many books and so little space. By holding the books in a vertical stack, the Sapien handles up to 70 books in a compact footprint.

The Bieffe Boby **Taboret** art cart by Joe Colombo is a multi-task organizer on wheels designed to accommodate a wide variety of supplies, tools, and equipment. Though created in 1970, it has remained so popular that it's still in production today and is in the permanent collection of the Museum of Modern Art (MOMA).

These **industrial lights** come in different styles: clip-on or swing arm. Vintage ones are affordable and easily found online. Reproductions are also available.

Photo by Hillary Del Monaco Deane

Linda Blinn is the Editor of STUDIOS magazine. Find more great organizing ideas in every issues of CLOTH PAPER SCISSORS STUDIOS magazine. **bit.ly/STUDIOS**

CALCULATING your color options

BY chris cozen

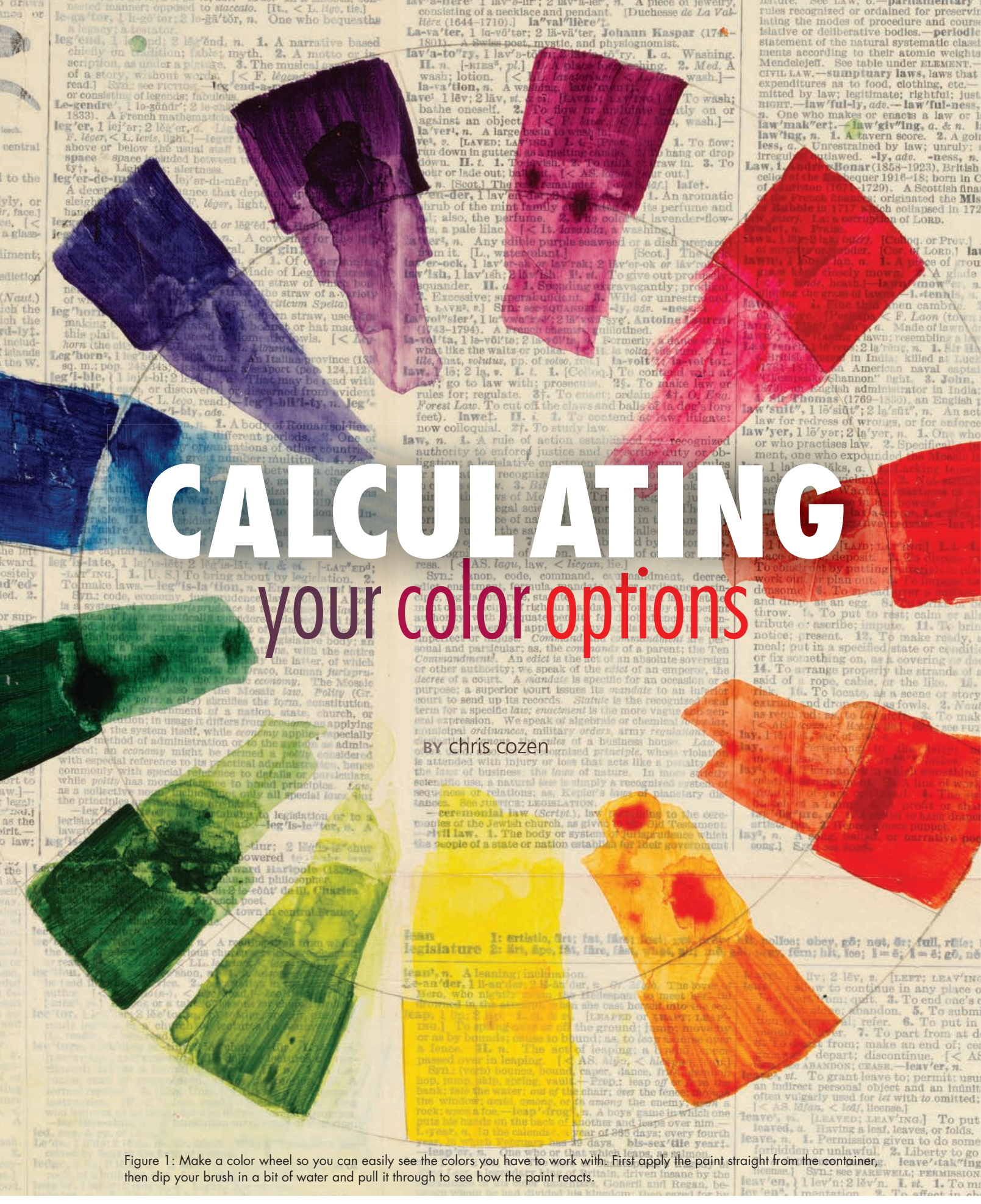


Figure 1: Make a color wheel so you can easily see the colors you have to work with. First apply the paint straight from the container, then dip your brush in a bit of water and pull it through to see how the paint reacts.

Folding color wheel with alternate RBY triad

13 MASTER COLOR MIXING

think of all the paint mistakes we have made over the years. Remember all the mud you made as you attempted to mix up the perfect shade of purple or orange? What if someone told you that you could buy only eight colors of paint that would magically transform themselves into more than 150 colors? Well, you *can* do just that. Making a few wise pigment choices can lead to an expansive color collection in no time at all. Let me tell you how.

MATERIALS

- Fluid acrylics (I use Golden Artist Colors®.)
  - Quinacridone red
  - Anthraquinone blue
  - Hansa yellow (medium)
  - Interference violet
  - Iridescent gold (deep)
  - Micaceous iron oxide
  - Titanium white
  - Bone or carbon black
- Paintbrush, synthetic

directions

note: The key to color magic is to choose pigments that play well together and are clean mixers. For this we'll use "modern" pigments, the pigments that come from chemistry labs. These pigments are known for their ability to allow light to pass through them, almost like colored glass.

1. Start with a primary red, blue, and yellow triad: quinacridone red (a cool red); anthraquinone blue, and hansa yellow medium. All three are deeply saturated and intense pigments with strong tint strength (See vocabulary list). This means that you can use very little paint to get great color. Combine the individual colors with each other to get crisp, clear, and clean secondary colors: orange, violet, green. *(Figure 1)*

note: Tertiary colors can be created when the secondary colors are mixed with the colors adjacent to them. So far we can make at least 12 colors from just this one triad (See color wheel.)

2. Add a magical interference color to the red-blue-yellow triad and create another set of **12** colors. The addition of the interference paint will create an opalescent quality that refracts light and alters the original color to which it was added. Now we have **25** colors; the interference color alone as well as the mixtures. My favorites are interference violet and interference green. *(Figure 2)*

3. Create a third set of 12 colors by adding a single iridescent paint color. The metallic reflective qualities of iridescent paints result in colors with high sheen that allow the light to dance on the surface. Because we can use the single iridescent as a stand-alone color, that brings us to **38** colors. I most often reach for gold (deep) or silver for this. *(Figure 2)*

Make reference strips so you know how each color responds when mixed with different amounts of the specialty paints.

a little bit about paint

Pigments are responsible for the color part of paint. The remainder of the bottle is made of a binder and some "fluff," for lack of a better word. The fluff simply makes everything work together to keep the paint flowing, the pigments evenly distributed, and it allows the paint to stick to a surface. For acrylic paints, the binder is a polymer. If you have ever used polymer medium or gel medium you are essentially using "naked" paint or paint without pigment added to it.

4. Add a fourth set of 12 colors to the tally by introducing micaceous iron oxide (MIO). This dark paint is actually gritty particles suspended in a clear binder that takes on the color of the pigment with which it is mixed. These grayed-out toothy mixtures are awesome additions to your color library. This will pop our list up to **50** colors because MIO is also a stand-alone color. *(Figure 2)*

5. Introduce titanium white. This highly opaque white paint will allow you to create a minimum range of at least six tints from each of the original 12 colors created from the red-blue-yellow triad. These 48 tints are a range of lightened colors that fade to the lightest pastels by increasing the amount of white added. They will also be more dense and give you heightened coverage. This brings our count to **99**, since white can also stand alone. For those of you who are true color seekers, this minimum range is only the beginning.

6. Bring carbon black into the equation. By mixing varying amounts of black with each of the original 12 colors you can create 48 additional shades of color. Adding either black or white to your colors will change the value. This brings us to **148** colors.

7. Lastly, create a range of neutral gray tones by starting with black on one end of your palette and gradually introducing white until you have created six or more tones

Figure 2

Pure color (Anthraquinoe blue, hansa yellow, or Quinacridone red), Micaceous iron oxide plus color, color plus interference violet, color plus gold, color plus interference violet and gold.

Figure 3

of gray before ending with white. *(Figure 3)* This is a neutral gray scale and will help you determine values. These final 6 colors bring our tally to **154**.

You can stop with this amazing number of colors or continue to tweak and experiment to push your color mixtures well beyond these combinations. There is always another mixture that can be created when you combine both interference and iridescent colors together and mix them with the original 12 colors.

BONUS: Try this exercise with two other triads: quinacridone magenta (R), turquoise phthalo (B), and nickel azo yellow (Y) or napthol red (light), hansa yellow light, and phthalo blue (GS). Pick another interference and iridescent as well just for fun.

Learning to maximize your color options saves you money and gives you a greater understanding of the color-mixing possibilities that exist.

Want to learn more? Check out Mixed Media & Color. Meet Chris at CREATE in California.
bit.ly/CreateRetreat

a colorful volcabulary

COLOR is what we see as we look at objects, people, and landscapes and includes the full spectrum of the rainbow.

COLOR TEMPERATURE refers to the warmness or coolness of a color. We think of red, yellow, and orange as warm colors and blue, green, and violet as cool colors. But an individual color can also be either warm or cool as in a cool red such as a quinacridone, or a warm red such as cadmium. Warm colors tend to advance or appear to come forward; cool colors tend to recede.

GRAYSCALE is the range of tones from dark to light that is created when black is mixed with white. The tones created are referred to as neutral grays.

HUE is the name of an individual color (i.e. yellow, lemon yellow, hansa yellow medium, cadmium yellow, etc.).

SATURATION refers to color in its natural form or full strength, the brightness or intensity of a color.

SHADE is the color that results when black is added to the original color.

TINT is the color that results from adding white to the original color.

TINT STRENGTH refers to the ability of a color to maintain its strength when another color, such as white, is added to it.

TONE is a color that has been softened by the addition of neutral gray.

VALUE is the lightness or darkness of a color, or a color to which either black or white has been added. The values found in a grayscale are what you perceive when you look at a black-and-white photograph.

love your letters

BY lisa engelbrecht

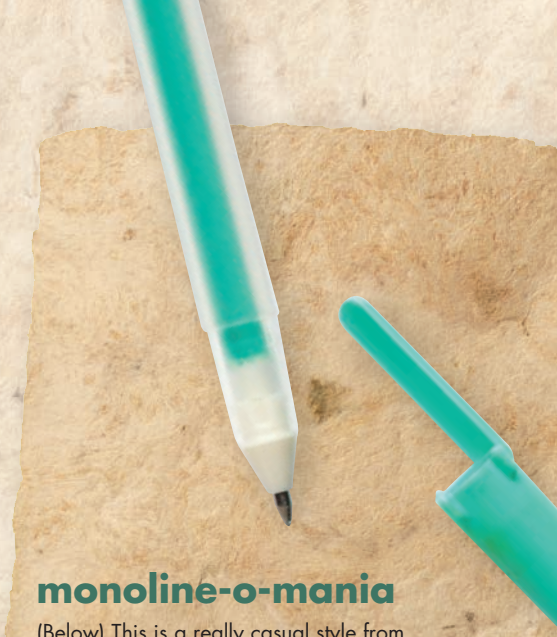
handwriting tricked out *letterista* style

When I was in middle school, the cool girls always had the neatest handwriting. I didn't know it then, but so began my fascination with varying the style of my letters—and my love affair with letterforms. Having studied calligraphy for more than 25 years, I must admit I'm pretty partial to it. But, I have never followed the rules of the lettering art world and I pride myself on this fact. As a self-proclaimed *Letterista*, I want to introduce you to fun ways to play with your lettering and make your letters unique.

gather materials

The easiest ways to change the look of your letters is by trying new pens. My favorite pens for playing with my handwriting are gel and Micron® pens from Sakura®. I also love the Signo® white pen for writing on dark paper.

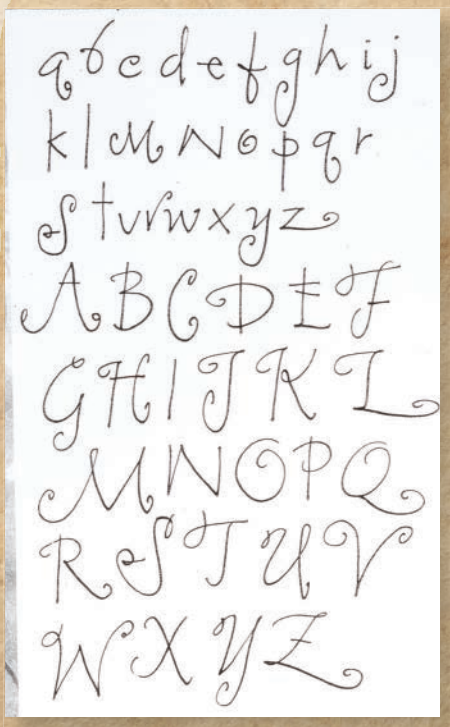
- Pens, all kinds: gels, opaques, Sakura Soufflé®, Sharpies®, brush, Sakura Microns, Signo white, ball-point, gold or copper nail-art pens, etc.
- Pencils, watercolor and graphite
- Paper, a variety: printed, gessoed, painted, black, printer, watercolor (hot- and cold-pressed), etc.



monoline-o-mania

(Below) This is a really casual style from my book MODERN CALLIGRAPHY & HAND LETTERING. There are no rules here: some letters are bigger, some smaller, some have curls, some don't, and there is no baseline to follow. The letters bounce around.

Have fun with it.



journal italic letters

(Right) These letters are based on a parallelogram shape that is then slanted a bit to the right. They really are italic in style and a bit like the pointy letters. Half as high as they are wide, the letters are evenly spaced to create a rhythm.

note: Any monolinear tool will work here. A monolinear tool is a pen that makes one line. A calligraphic, chisel-edged pen or a brush pen will not work for this.

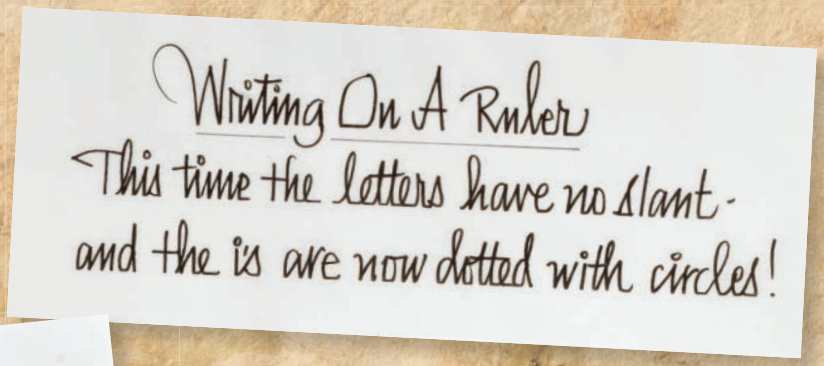
tricks to try

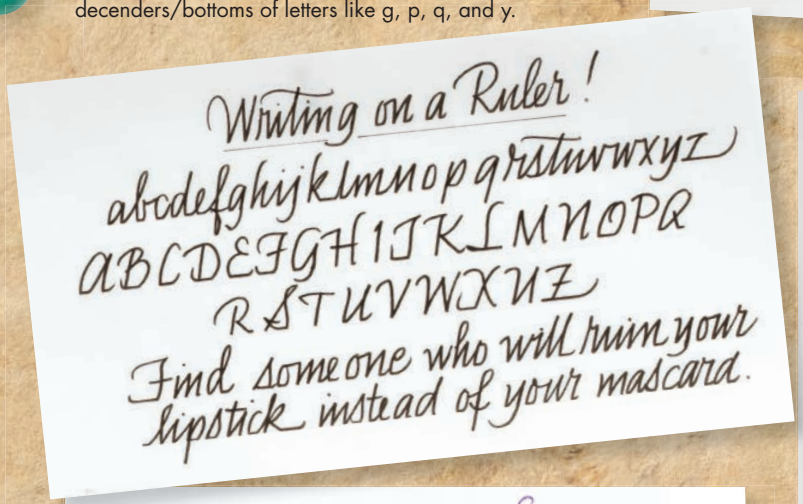
writing on a ruler

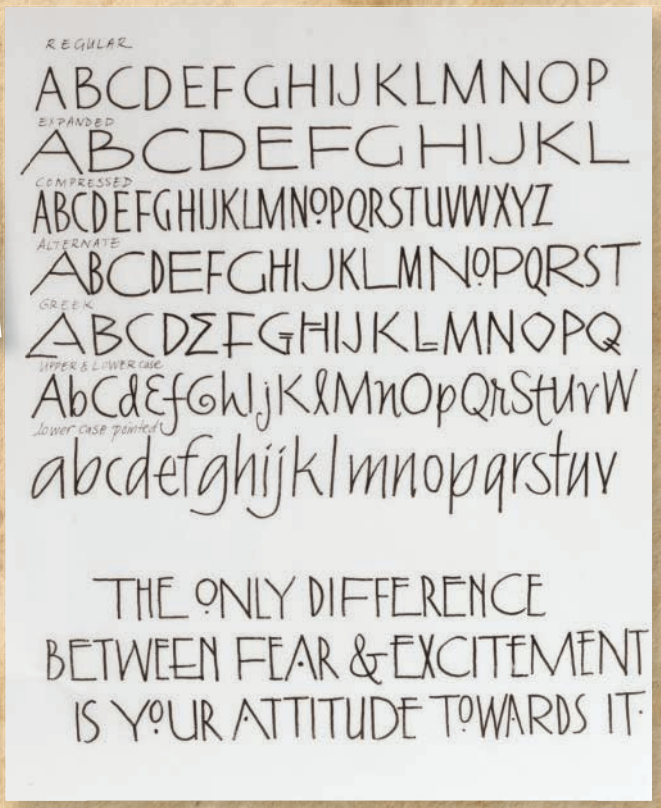
Simply hold a ruler on a piece of lined paper and write above it in cursive. The ruler gives the effect of a rhythmic baseline.

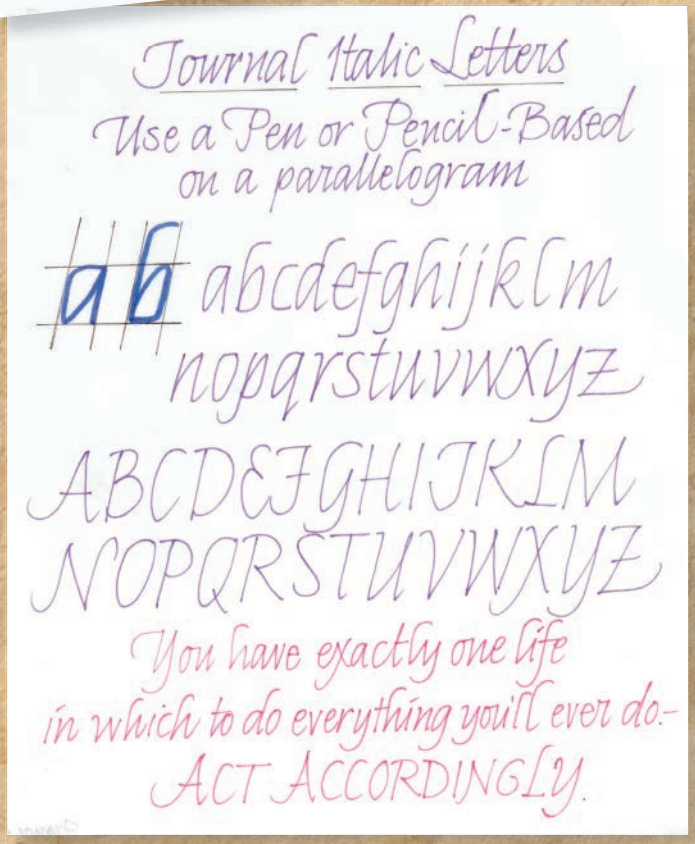
(Right) Just write the letters straight up and down and add little circles to the tops of i's and j's for fun.

(Below) Here I have written in cursive on a slant and played with the top of the "t," giving it a curl. When using a ruler, you will have to go back and put on the decenders/bottoms of letters like g, p, q, and y.









playing with printing

(Above) I play with regular uppercase letters all the time, especially when I'm in a waiting room and all I have is a ball-point pen. I'm sure you will find many variations that will take you beyond these.

Expanded letters: Stretch the letters—go as wide as you like.

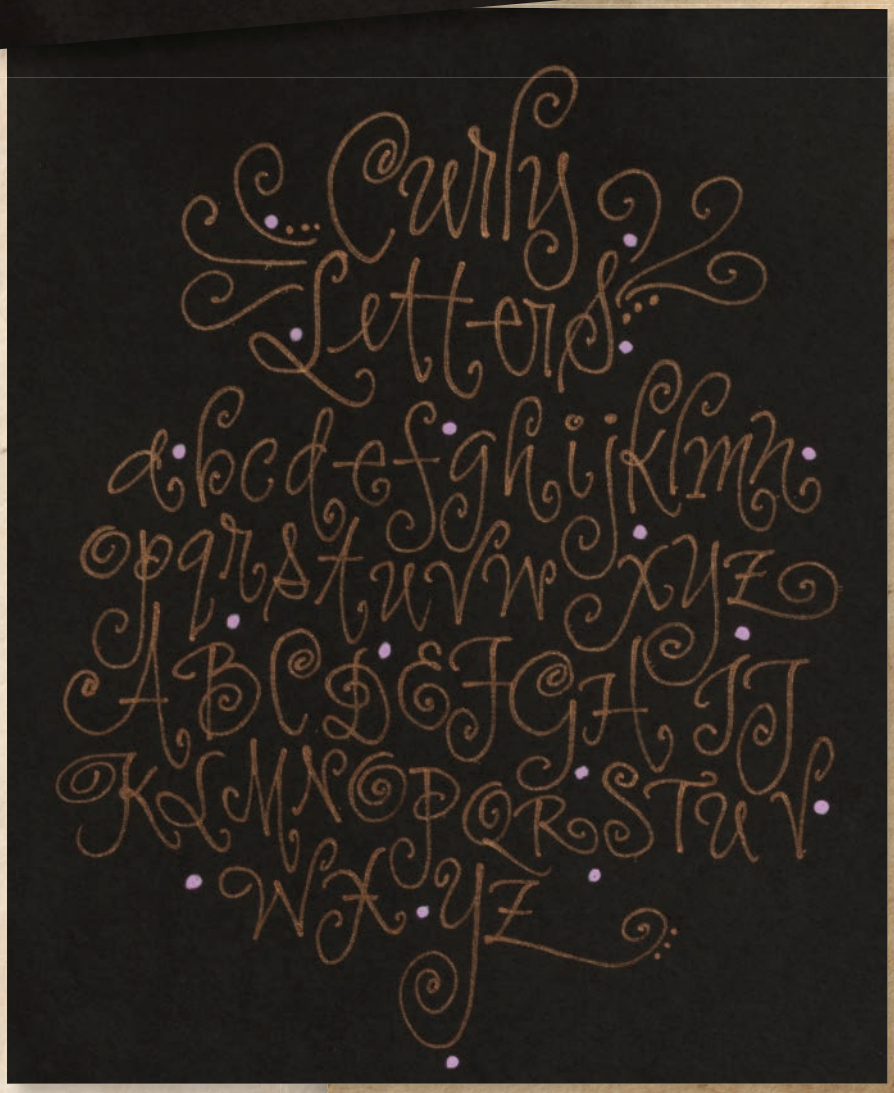
Compressed: The letters squished tightly together and skinnier.

Alternating: Use an expanded letter and then a compressed letter. (The quote at the bottom of the exemplar is in this style.)

Greek: These letters are pointy. The "e" looks like a sigma, but it will read as E.

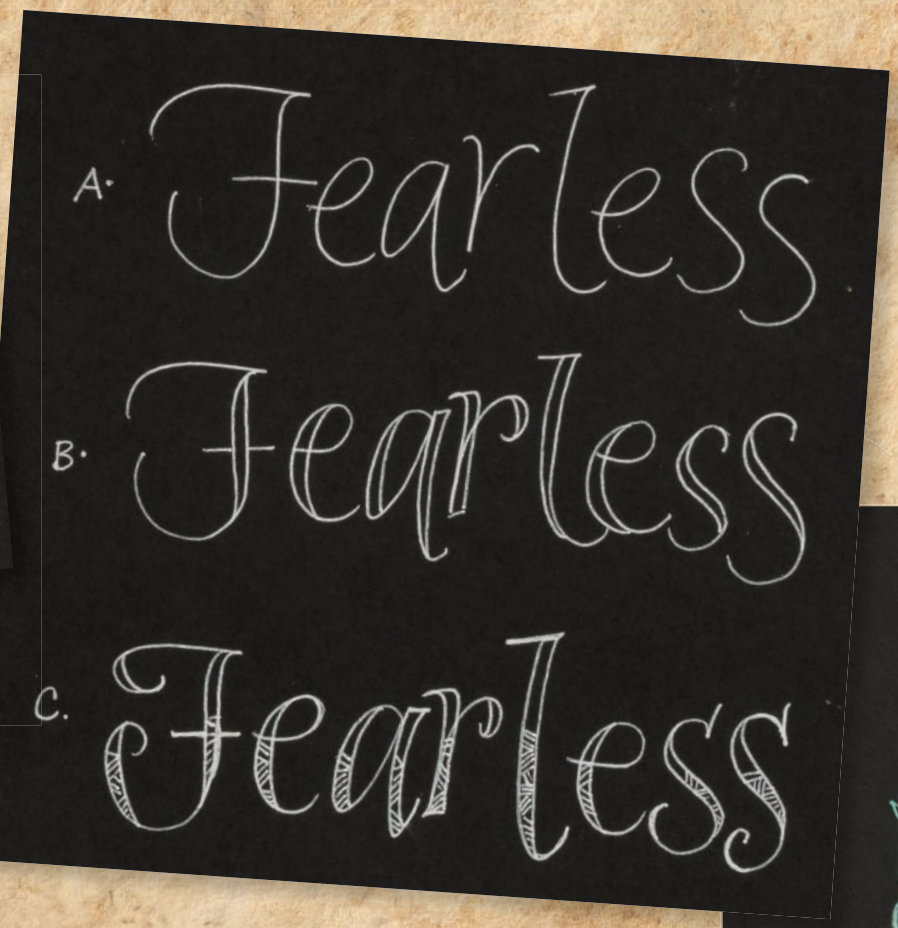
Upper and lowercase: Alternating between upper and lowercase letters makes the letters look pretty rustic and handmade.

Pointy lowercase: Make the letters pointy instead of round. You could also make them all very rounded for a different look.



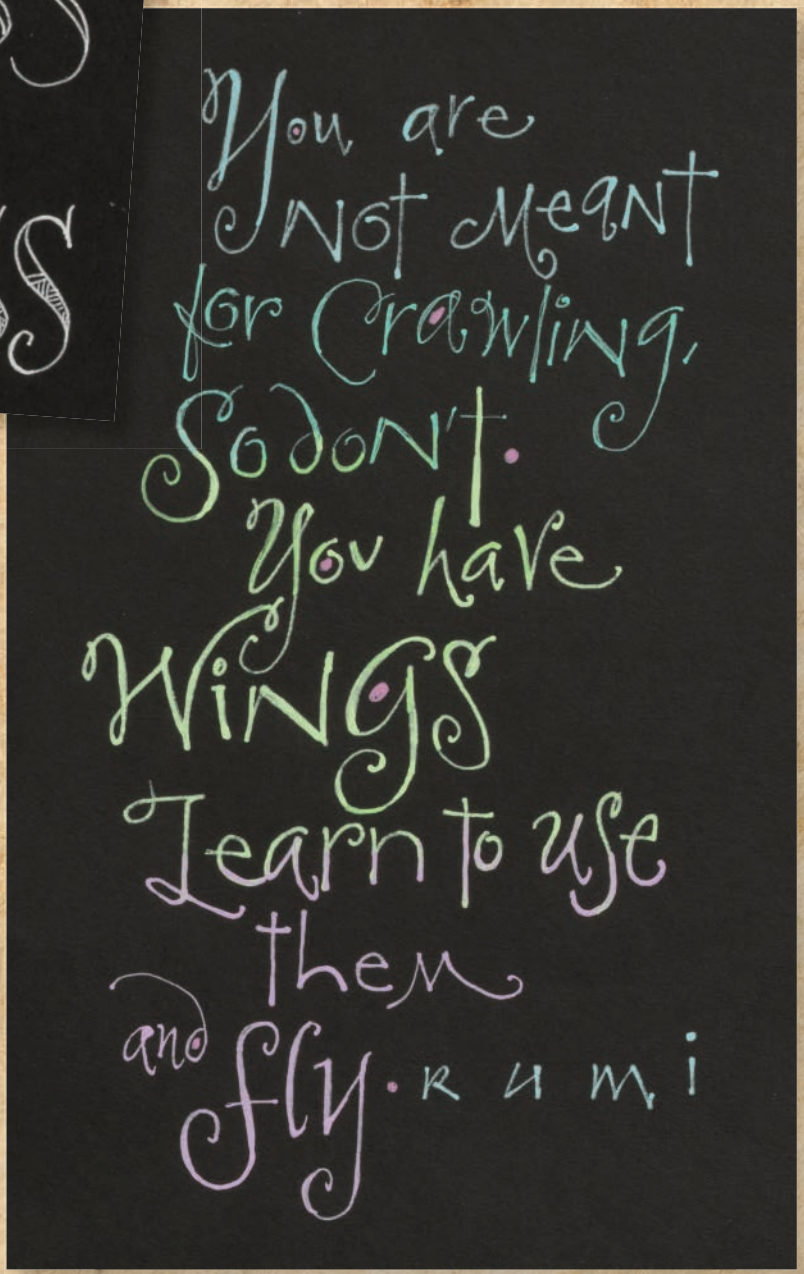
curly letters

Curly letters are really just regular printed letters with lots of curls on the beginning and ending strokes of the letters. Make sure you don't get too carried away with the curls. I did these curly letters on a piece of black Artagain® paper from Strathmore, using a pen meant for writing on fingernails. Sakura makes nice gold, silver, and copper pens for writing on dark surfaces, too. The purple accent dots were made with a Soufflé gel pen.



fearless

The outline of fearless was printed using a Signo white pen. Curls were added. A second line was added to the sides of the letters, and then the openings created with the lines were filled with hash marks, starting about half-way down the space.



monoline-o-mania enhanced

For this quote by Rumi, I wrote with Sakura's Soufflé Pens and used Monoline-O-Mania letters. Write with these pens on dark paper and they rise up in color and opacity. I did a couple of lines with two colors and thickened some of the words I thought were important.

Learn more about lettering with Lisa at CREATE in California.
bit.ly/CreateRetreat

simple
silk screening

Some people crave the adrenaline rush from a sky dive or belting a ballad on stage. For this chica, my goose bumps arrive in maximum tingles when I discover a new art technique or adopt a new tool into my cozy studio. My mission, aside from spreading positivity through creativity, is to add my own signature touch to everything I say, do, or make. That's one of the reasons I love the process of silk screening. Silk screening allows me to take my doodles, favorite phrases, and even polished illustrations and transfer them to everything from clothing to walls to paper and more. But it's not exactly easy to invest in all of the supplies involved in screen printing, which is why I have used every alternative possible.

BY kathy cano-murillo
(the crafty chica)

My recent experience has been with the Tulip® ScreenIt™. It's as easy to work with as a sewing machine. I can pull it out and burn some screens and then put everything away without a hassle. The screens are 11" × 14"—big enough for a large design or, my favorite, the screen can be cut into swatches. One of the features I was most excited about is the pre-emulsified screen, which removes the messy and sometimes complicated part of making screens. Now I can make custom screens whenever I need them.

Love

directions

1. Draw and/or print your design on a sheet of basic copier paper. *(Figure 1)*
2. Burn the image according to the manufacturer's directions.
3. Rinse the screen, and let it dry. *(Figure 2)*
4. To print, simply place the screen over the print surface and "pull" the paint over the design. *(Figure 3)*
5. Wash the screen as soon as you're done using it so the paint doesn't dry on the screen and ruin it.

Figure 2

Figure 1

Step-out photos by Kathy Cano-Murillo

tips

- Bigger, bolder designs work best.
- Make sure the image is as dark as possible to shut out any light. Hold the design up to the light to check. The unburned emulsion will rinse off of these areas.
- For hand-drawn images, scan the image and then blacken the design even more with a computer program. Not necessary, but I like the results.
- Use a light touch of Aleene's® Tacky Repositionable Spray™ to affix the paper design to the screen before burning.
- Apply a bit of repositionable spray to the surface of the screen before placing it down to keep the screen from sliding. Alternatively, you can use blue painter's tape.
- Cut the screens into various shapes and sizes.
- Use the screens on a variety of substrates. Because the screens don't have a frame, they're flexible. Use repositionable spray to secure the back of the screen to a curved surface.

Figure 3

more screen-printing ideas

- Burn 1 screen with 12 small images (See Figure 2) and then cut it up. Use the small images in collage journals, postcards, greeting cards, altered tags, bookmarks, and even jewelry projects.
- Print a design onto leftover fabric swatches. I like to sell the swatches in fabric collage grab bags.
- Create border designs and burn the designs three to a sheet. Use them to personalize a store-bought shirt or purse.
- Burn a favorite quote and then print it onto paper. I love the rough texture of silk-screened paint on smooth paper.
- Build a library of screens (I keep mine clipped on pant hangers).
- Mix and match the designs and the paint colors for your projects.
- Trace everyday objects and burn those designs: giant scissors, your hand, lace, leaves, flower pedals, jewelry pieces, and more.
- Keep the "bad" screens and find creative ways to incorporate them into your printing.
- Trade your screens and see what another artist does with them. Think round robin.
- Use your screens to print a design on your outgoing packages and mail. It's great for branding and relaying that you live a handmade life.

Burn a favorite quote and then print it onto paper. I love the rough texture of silkscreened paint on smooth paper.

DIGITAL TRANSFER magic

creating transparent skins

BY patti brady

Step-out photos by Patti Brady

Figure 1

Figure 2

16 MAKE MORE TRANSFERS

Acrylic skins can be made from almost any acrylic paint or medium, in a wide array of colors and textures. These two techniques focus on transparent skins that add texture and depth. The laser technique uses a digital print transferred onto a clear skin, and the inkjet method lets you print directly onto a skin using a unique digital ground.

laser-print method

1. Tape all the edges of the printed paper to the clipboard with artist's tape to help prevent buckling when applying the gels.
2. Apply a thin coat of gel medium with the paintbrush *(Figure 1)* and allow to dry.
3. Add a thin layer of Glass Bead Gel over the image with the spatula, spreading the layer as thin as possible. *(Figure 2)* Try to get the glass beads into a single layer. If the gel is applied too thickly, the final skin is somewhat cloudy and it will distort the image. Allow the gel to dry completely, typically overnight.

note: I like to use Glass Bead Gel for this technique, but you can also use Tar Gel (clear), Soft Gel (gloss), both are clear as glass, or Soft Gel (semi-gloss), which would be slightly frosty.

4. Carefully remove the tape and turn the paper over so the unprinted side is facing up. Spray the paper with water to dampen the surface. Alternatively, you can quickly submerge the entire sheet in a bucket of water, removing it promptly.

MATERIALS

- Image, printed with a laser printer or carbon-based copier
- Protected work surface (I recommend a clipboard or a sheet of glass.)
- Artist's tape, low-tack, ¾"–1"
- Gel medium (gloss)
- Paintbrushes, 2" (I use foam brushes, acrylic, and chip brushes.)
- Spatula or pastry knife
- Glass Bead Gel
- Mister bottle with water
- Sponge with scrubber side
- Hair dryer
- Fluid acrylics
- Scissors, old
- Non-stick surface: a plastic sheet protector, silicone baking sheet, or freezer paper
- Tar Gel, clear
- Digital Ground for non-porous surfaces
- Inkjet printer
- Mask or ventilator
- Archival Spray Varnish (satin) with UVLS (I use Golden Artist Colors® varnish.)

optional

- Bucket of water

Figure 3

Figure 4

Figure 5

5. Use the scrubber side of the sponge to rub the paper off the back of the gel skin. Be gentle; do not scrub aggressively. The process of removing the paper backing may take several attempts. *(Figure 3)*

6. Use a low setting on the hair dryer to dry the sheet and reveal the places where paper may still be adhered. Dampen the sheet again as needed and rub some more until all the paper is removed, revealing a transparent skin.

7. Working on the back side of the skin, add color with paint as desired. *(Figure 4)*

note: The paint will not obliterate the fine details; the details are on the front of the skin.

8. Cut out the black background surrounding the image with the scissors, if desired, and add the image to a piece of art. *(Figure 5)*

Figure 6

Figure 7

inkjet-printer method

note: The best choices for printers are ones that have a gentle L-shaped path. A straight-through path is also very good. Paths with deep S curves can create problems with this technique.

CAUTION: Putting acrylic skins through a printer is most likely not covered by any warranty.

1. Pour the Tar Gel onto the non-stick surface. Using a spatula or brush, spread the gel out to the approximate size of a piece of printer paper. *(Figure 6)* I like to use plastic sheet protectors for this step, as they are the size of printer paper. Allow to dry. This application may take up to 2 days to completely dry.

note: The Tar Gel has a nice leveling quality to it as it dries that will eliminate any brush strokes.

2. Once dry, pull the skin off the sheet protector, turn it over, and allow the other side of the skin to dry for several hours to allow more moisture to be released from the skin.

note: Typically you need only one application of Tar Gel to create a sturdy skin to work with.

3. Pour the Digital Ground directly from the container onto the skin and spread it with a foam brush to create a nice, even, thin coat. *(Figure 7)* Let dry.

4. Apply a second coat to the same side, changing the direction of the application to ensure that the entire surface is covered. Let dry several hours.

note: It's important to remember which side you coated. The Digital Ground is completely transparent and, when dry, you cannot see it.

5. Tape the skin to a piece of printer paper on 3 sides with the painter's tape to create a carrier sheet.

CAUTION: Make sure that you are using an inkjet printer, not a laser printer. Laser printers use heat to fuse the carbon/ink to the paper. Do not put a skin into a laser printer!

6. Place the taped edge into the printer and hit print. *(Figure 8)*

Figure 8

ure 9

7. Digital Ground and inkjet ink are both water soluble. This affords you the ability to edit the print as desired. Using water and a stiff paintbrush, remove the parts of the image you don't want to include. *(Figure 9)* In this image, I removed the wall around the girl and the dog.

8. Set the image if you plan to paint it. The easiest and quickest way to set the print is with Archival Spray Varnish. It will give you the best protection for your artwork and will seal the image.

CAUTION: Archival Spray Varnish contains mineral spirits. You must wear a mask or ventilator and use it in a well-ventilated space.

9. Use the image as is or turn it over and paint the back, if desired, and then add it to a piece of art. ●

sweet silhouette

Reader Challenge Results

Corynne Bailey
Epsom, Surrey, England

Silhouettes have survived the test of time. They're interesting and evocative. We asked our readers to use their mixed-media skills and supplies to create some silhouette-inspired art. In this sampling you'll see children, pets, self-portraits, animals, landscapes, birds, and more. Materials used include wood, canvas, journal pages, metal, cardstock, papers, and a variety of paints and embellishments. We hope you find inspiration in this artwork to create your own mixed-media silhouettes.

Phoenicia Thomas • San Rafael, CA

Joan E. Heinrich • Lakewood, OH

Lauren Allison Elliott • Jones, OK

Sarah Rozdilski • East Lansing, MI

Kelley Spurgeon • Rensselaer, IN

Michelle Mathey • Owensboro, KY

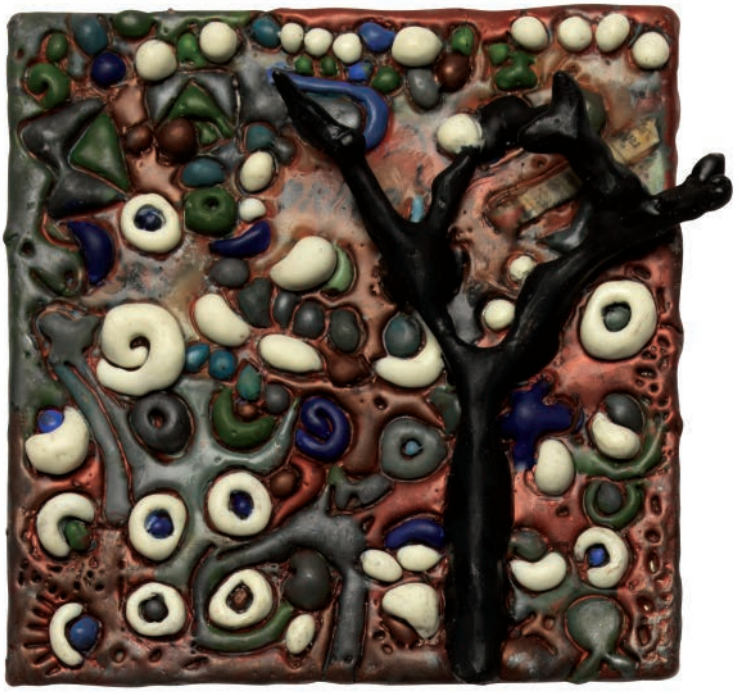
Shaula Johnston • Easley, SC

Linda Ortiz • Morro Bay, CA

Denise Hughes
Warranwood, Victoria, Australia

Jan LaFollette • Hubbard, OR

Chrissa Houlihan Elliott • Jones, OK



Anne Kneller • Brookline, MA

Joy McPadden • Ocean Grove, Victoria, Australia

Jessica Loughrey • Crofton, MD

Peggy Schadler • Vincenza, Italy

Nikki Smith • Bryan, TX

Lisa Jacobson • Gunnison, CO

Norman Mallard • Akron, OH

Simon Robertson • Campbell River, BC, Canada

TUNNEL BOOKS
reader challenge

Did you catch our A Look At . . . Tunnel Books article (page 16)? Give this challenge a try by mixing those simple instructions and your signature style. The samples in the article were relatively unadorned, but we know you can turn up the heat with your mixed-media stash. Doodle, collage, paint, stitch, quilt, layer, or otherwise embellish your pages to make your own little theatrical tunnel-book show.

the rules

1. Create an original mixed-media inspired tunnel book. Your finished piece needs to weigh no more than ½ lb. and be able to fit into an 8" × 10" padded envelope.
2. Your artwork must be free of any text or images that are protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you provide that written permission with your submission.
3. Mix your media. You may use paper, fabric, fibers, embellishments and found objects, inks, paints, stitching —and anything else that makes your tunnel book unique.
4. To be considered for the challenge, send two low-res images (one full image, one detail shot) of your artwork via email by **March 1, 2013**, to cps.challenges@interweave.com, with the words "Tunnel Book" in the subject line. Please include your name, shipping address, email address, phone number, and a brief explanation of your artwork.
5. Finalists will be posted on the CPS Reader Challenge blog at clothpaperscissors.com on **March 11, 2013**. Artists will not be notified directly.

note: We encourage you to upload an image of your tunnel book to our Reader Challenge gallery at clothpaperscissors.com, but this is not required to be a part of the challenge.

6. If accepted as a finalist for print consideration, your artwork must be in our offices no later than **April 1, 2013**. At that time a flat shipping and handling fee of $8 U.S., $10 Canada, and $12 all other international will be due. For safety, be sure to place your entry in a plastic bag before packing it for shipping. All artwork will be returned the week of **June 12, 2013**.

Shipping address:

Interweave/Cloth Paper Scissors
Attn: Tunnel Books
490 Boston Post Road, Suite 15
Sudbury, MA 01776

We will feature *some* of the tunnel book finalists' art in an upcoming issue of Cloth Paper Scissors and/or on our website.

noteworthy

- All funds must be in U.S. dollars and made payable to Interweave.
- If you have any questions, please contact Barbara Delaney at **bdelaney@interweave.com**. Please be sure to include your first and last names and your contact information in all email correspondence.
- By submitting your mixed-media tunnel book to our challenge, you are authorizing Interweave to publish your entry in upcoming publications and promotional materials, on our website, and in other Interweave e-media, as well as possibly display it in shows.
- Interweave will not be held responsible for loss or damage due to circumstances beyond our control.

Mark your calendar!

March 1, 2013
Send a low-res image to cps.challenges@interweave.com.

March 11, 2013 Finalists will be posted on the Reader Challenge blog at clothpaperscissors.com.

April 1, 2013 If accepted, your artwork must be in our offices by the 1st. Don't forget the S&H fee.

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— DANIELLE FOX, EDITORIAL DIRECTOR

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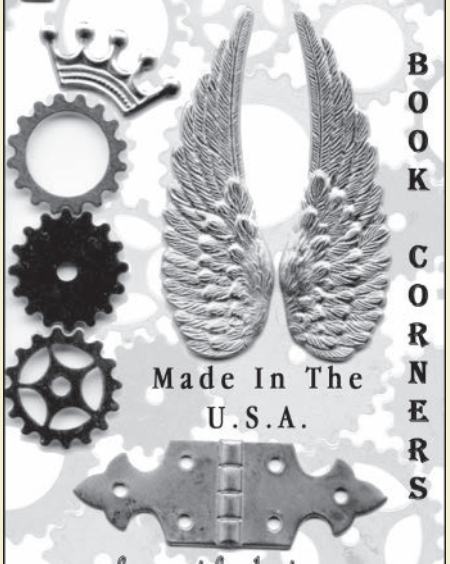

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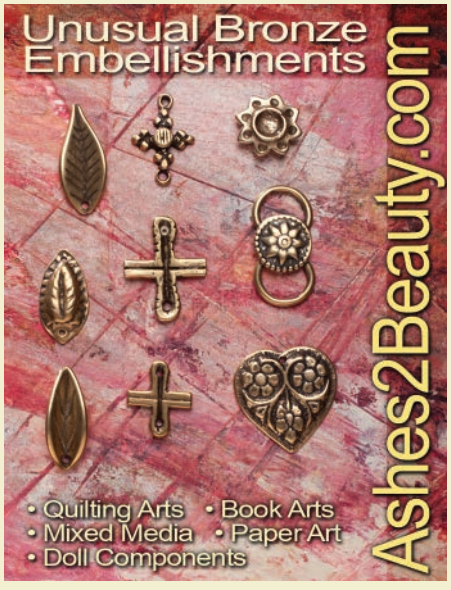

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INTERWEAVE

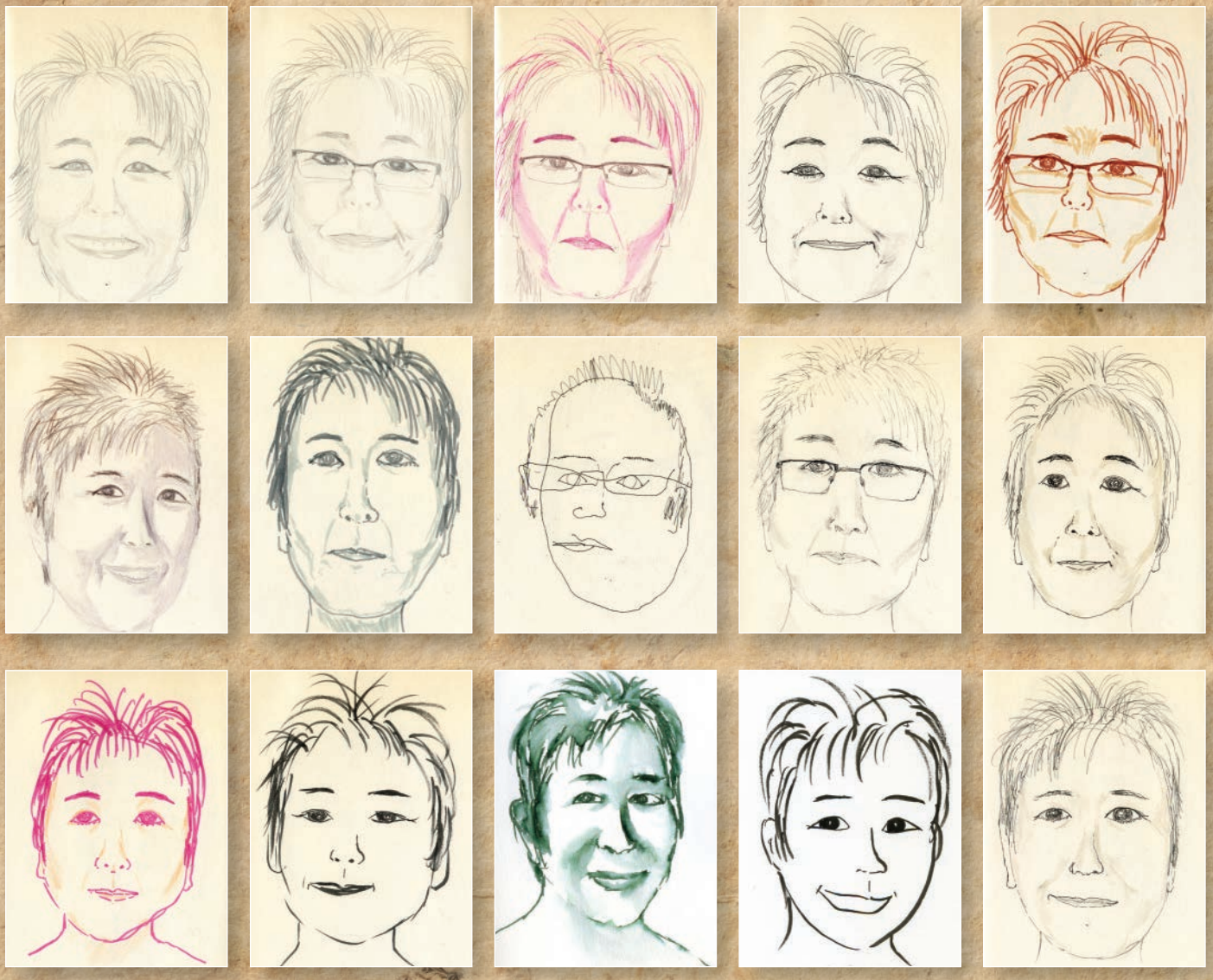
IT'S NEVER too late to start

BY tina koyama

When I was a child, I took piano lessons, but I never learned to play well, nor did I enjoy it—because I hardly ever practiced. If I had practiced, my playing probably would have improved and maybe I would even have enjoyed playing. Without practice, it's difficult to get good at something—anything—that requires skill.

Drawing well requires skill, but I don't believe people are born drawing well any more than they are born playing the piano well. People who draw well practice often, and I bet they practice because they enjoy it.

At the age of 52, after a lifetime of saying "I can't draw" and actually fearing drawing, I tested the "practice" theory and began to draw. Or I should say I began again, as I had tried many times to learn to draw—usually as a New Year's resolution. Each time, I'd try for a few weeks, get discouraged, and then give up. This time, I simply made a commitment to draw every day.



Guess what? My drawing has improved! More importantly, I'm enjoying it, and it doesn't feel like "practice" at all.

For me, the human face was one of the most challenging things to draw, and I found it quite intimidating. What I enjoy most is sketching from life as it happens in the world (as opposed to just what's happening in my studio), and that world includes people.

With that in mind, I decided to draw 100 self-portraits.

If you think drawing your own face 100 times by looking in a mirror is tiresome, you are correct. On the other hand, I learned plenty about facial proportions. I entertained myself and kept it interesting by changing up the medium I worked in. And somewhere during those 100 portraits, I realized that drawing is not about capturing a likeness—it's about self-expression.

Now I freely sketch the people—and everything else—around me. I still think the human face is challenging, but I am no longer intimidated by it. In fact, I discovered I can take on just about anything—with a sketchbook.

Practice doesn't make perfect, but it turned drawing into something I love instead of fear. ●

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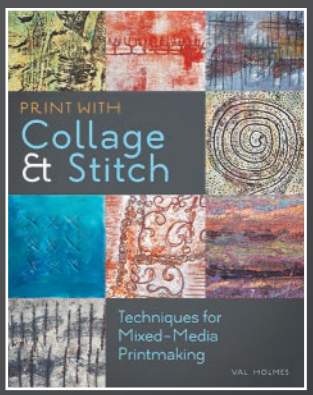

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